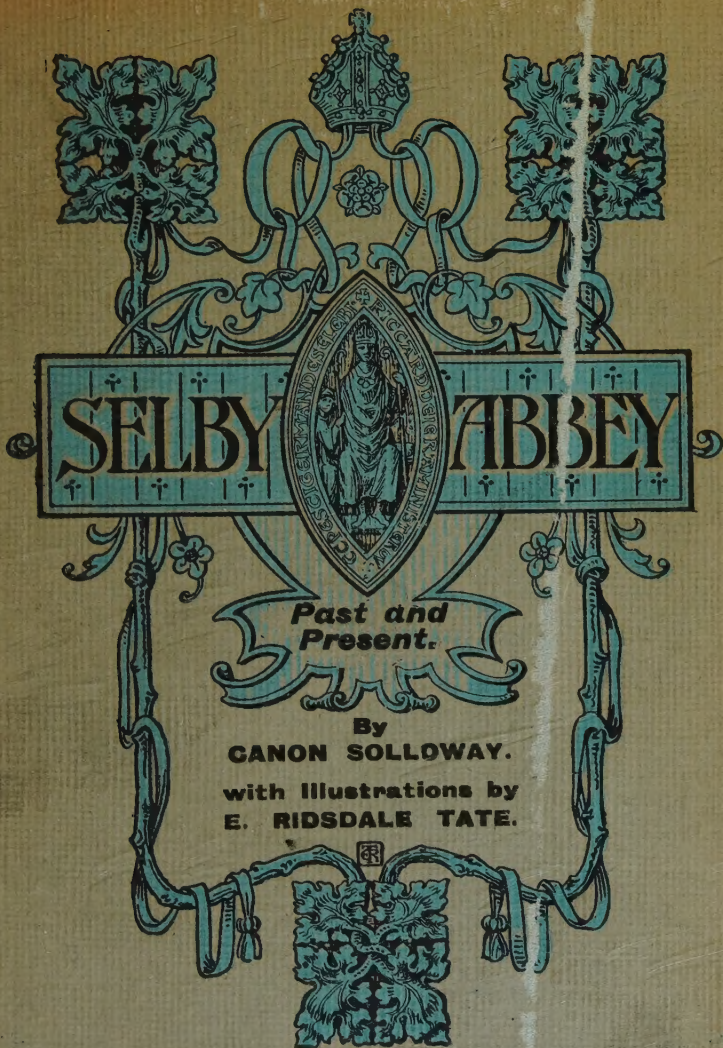




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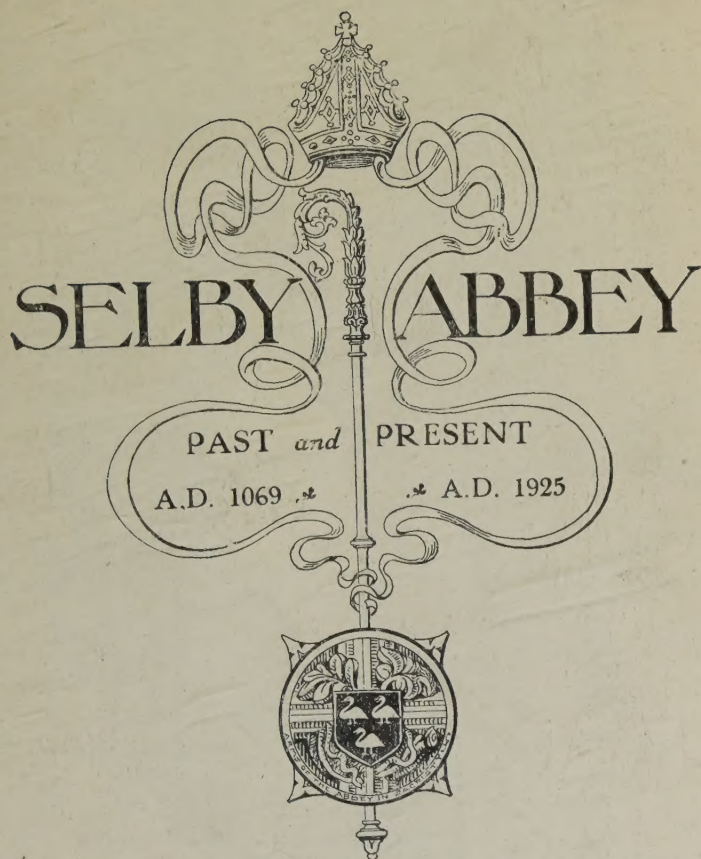
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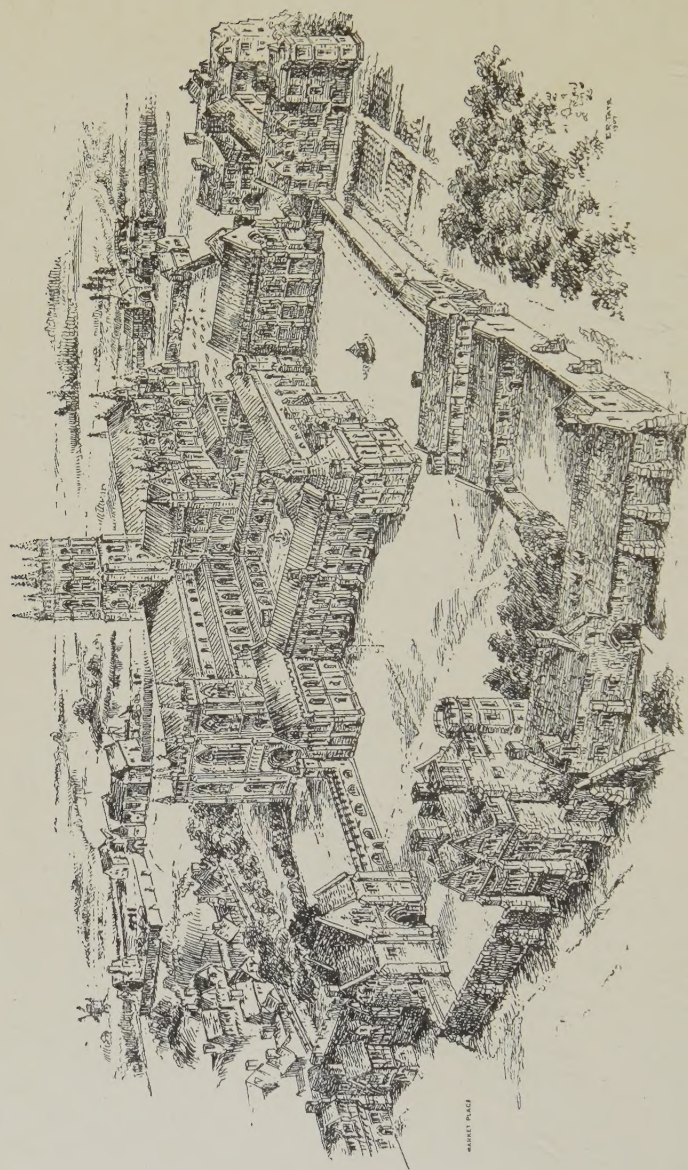
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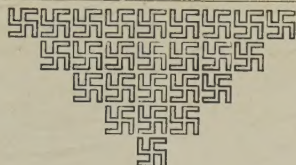




The Abbey and its precincts before the Dissolution in 1539.

SELBY ABBEY

PAST AND PRESENT.



BY THE

Rev. J. SOLLOWAY, D.D.,

Vicar of Selby Abbey,

Canon of York and

Rural Dean of Selby.



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PREFACE



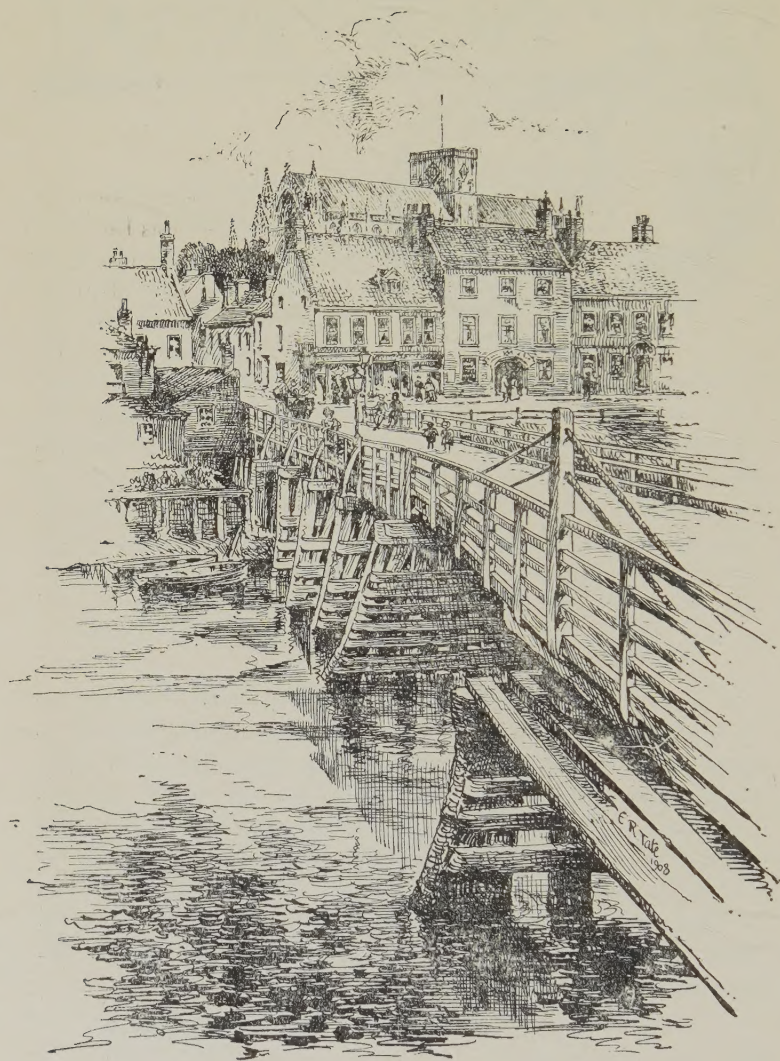
DURING the last few years many requests have been made for some Handbook of the Abbey, and particularly for the RESUME by Dr. C. H. Moody, published in 1908.

This has been long since out of print. Thousands of copies could have been disposed of, if they had been available, not only because of the letterpress, but also on account of the splendid illustrations by the late Mr. E. Ridsdale Tate, of York. But to issue another edition of Dr. Moody's work has not been thought advisable, since it was so intimately connected with the 1906 Disaster and the re-opening of the Abbey after the Restoration. But most of the illustrations have been reproduced in the present volume, and some new ones have been introduced.

Since 1908 much has happened. The South Transept has been rebuilt, a number of windows have been inserted, a considerable amount of decoration has been done and some things have been brought to light that are of the greatest importance. Not least, among the last-named, is the certain identification of the "Washington Arms," a matter which makes the Abbey of great interest to Americans. These things could not be dealt with in Dr. Moody's work, and it has been deemed better to produce an entirely new book than to attempt the re-writing of the RESUME.

J. SOLLOWAY.

THE ABBEY VICARAGE,
SELBY,
January 3rd, 1925.



Selby Abbey from the Old Toll Bridge (before 1906).

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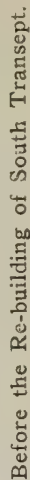
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Designs on Cover—FRONT : Groups of Vine Leaves from a Choir Capital and Seal of Abbat Richard (1222). BACK : Arms of Selby and View of Abbey Church, with upper part of Tower restored, and proposed New Transept as before fall of Tower in 1690.

A vertical scale bar with markings at 10, 5, 0, 10, 20, 30, 40, and 50 feet.



THE PAST.

(1). THE PATRON SAINT.

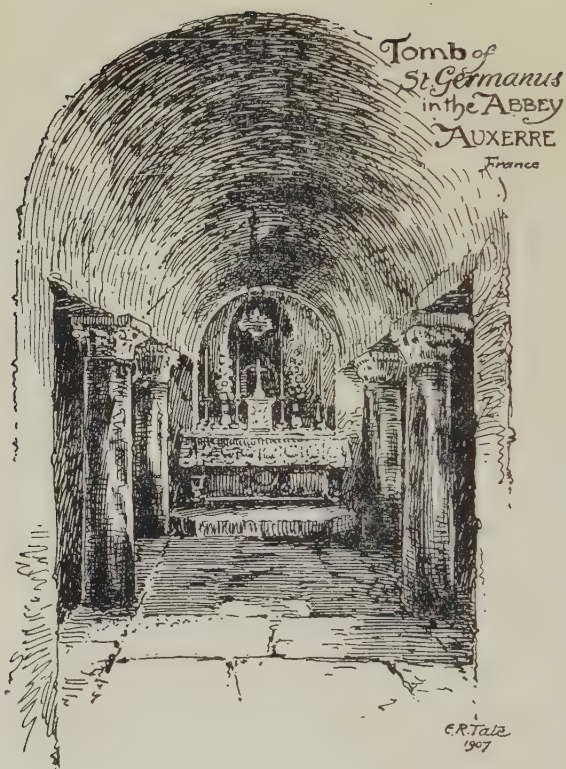
THE Church of Selby Abbey was dedicated to Our Lord, the Blessed Virgin Mary and St. Germanus. But though the dedication was a triple one, St. Germanus has always been regarded as our Patron Saint. He was born in the year 378 or 380, at Auxerre, in France, his father being called Rusticus and his mother Germanella. In his early days Germanus followed a military career and, it appears, at some time he practised as an advocate. As a soldier he was distinguished, becoming a "Duke," or military leader, and sometimes he was referred to as "one of the six dukes of Gaul." In those pre-ecclesiastic days he married, his wife being described as "a lady of great quality in Rome," whose name was Eustachia. At that period Germanus seems to have been a thorough man of the world. Nothing, indeed, is known of him in his disfavour, except that as a devotee of the chase he appears to have been somewhat callous, if not cruel, in his dealings with the spoils of the hunting-ground.

At that time Amator was the Bishop of Auxerre. He saw that in spite of his apparent worldliness, Germanus had the makings of a saint in him. He had often remonstrated with him and tried to win him for the Church, but in vain. One day, however, Germanus was decoyed into the church at Auxerre. The doors were barred; Germanus was seized and bound; and Bishop Amator forcibly cut off his locks, so giving him the first tonsure and bidding him live "as one who was destined to become a bishop."

THE PAST

Instead of resenting the treatment, Germanus quietly acquiesced in the whole proceedings. It was the turning-point in his career. His old life was abandoned, and very soon he was ordained deacon. He became a monk, his life in the cloister being distinguished by a marvellous asceticism. For 30 years he is said never to have touched wheaten bread, wine, oil, pulse, or salt, his one daily meal being eaten in the evening; and sometimes he went without food altogether for a whole week at a time. From one ecclesiastical eminence to another he rose, till eventually he was consecrated Bishop of Auxerre. He was a great theologian and, among the chief things that he did, he came over to England to quell the Pelagian heresy. In that connection he preached a wonderful sermon at Verulam (St. Albans), astonishing all by his fervour, eloquence and learning, and he made many converts. Afterwards he visited many parts of England and Wales. He went to Cornwall and even visited the Isle of Man; and on one occasion, aided by his old military experience, he led the British soldiers against the Picts and Scots, winning the bloodless victory known as the "Alleluia Victory." No wonder that in the centuries that followed many churches in Great Britain were built in his honour, the most important of them all being the great and beautiful Abbey Church on the banks of the Yorkshire Ouse.

After a brilliant life as an ecclesiastic, Germanus died in a good old age in the year 448, the place of his death being Ravenna, in Italy. That was on July 31st. But his body was taken by road to his native place for interment. The journey was one of two months' duration, and his remains were honourably laid to rest in his Cathedral at Auxerre on October 1st, 448. These two dates explain the fact that the Festival of St. Germanus (for he was afterwards canonized) is kept by the Church on July 31st and October 1st. One is the annual commemoration of his death; the other that of his burial.



THE PAST

(II). THE COMING OF BENEDICT THE MONK :

SELBY'S FIRST ABBOT.

Britain was not the only country where churches were built in honour of St. Germanus. The Saint was a Frenchman, not a Briton ; and naturally a great number of churches in France were dedicated to him. In England his chief memorial was Selby Abbey. In France, as was natural, the principal church built in his honour was at Auxerre, the town of his birth and the place of which he was afterwards Bishop. There a great monastery was founded—the Abbey of St. Germanus.

From the fifth to the eleventh centuries the fame of the Saint of Auxerre grew apace, and greatly revered was his memory. During his lifetime many miracles had been attributed to him, and after his death many wonderful works were brought about through his influence. Auxerre was simply instinct with holy memories of the saintly Bishop. Eventually a Germanus “relic” was secured and placed upon the Altar of the great church—the middle finger of the Saint’s right hand. That was the most treasured possession of the church and monastery, and Auxerre became a place of pilgrimage. The citizens and the monks all but idolized their local Saint. Towards the end of the eleventh century, one of the monks of Auxerre, Benedict by name, was extraordinarily devoted to him. He thought much of him ; he made himself acquainted with the wondrous details of his life ; he sought for the Saint’s aid and intercession ; and to Benedict, humanly speaking, Germanus was all in all.

The monk’s great longing was to achieve some worthy deed for the glory of God and in honour of his patron ; and with that end in view he spent much time in prayer and meditation. At last St. Germanus appeared to him in a vision, and pointed out the way to the fulfilment of his ambition. He was to quit the abbey he loved, to leave his native land, to cross the

SELBY ABBEY

sea and go to England. In that country was a place called Salebeia (Selby). There it was that he was to build a church to the glory of God and dedicate it to him, St. Germanus. This was not what Benedict had contemplated. To leave Auxerre, to quit France, was not to his liking, and he hesitated and procrastinated. The vision was repeated; Benedict still temporised. Then St. Germanus appeared to the monk a third time, and on this occasion Benedict was assured of safety and assistance. He was to take with him the holy relic from the Altar; to insert the Saint's finger beneath the skin of his arm, between the shoulder-blade and elbow. No pain would be felt; no effusion of blood would follow; and the secreted relic would be for him a talisman wherever he went. Benedict could resist no longer. He secured the holy relic; he did what the Saint had told him to do; and crossing the English Channel, he eventually found himself in Salisberia (*Salisbury*), which he had mistaken, through a similarity of spelling, for Salebeia (*Selby*). There, at Salisbury, he was settling down, when the Saint appeared to him again, pointing out to him his geographical error, and in a vision showing him the place, Selby, whither he was to go and build a great church.

It is an intricate story, but Benedict left Salisbury; found a boat at King's Lynn; sailed up the North Sea; entered the Humber, up which he sailed, till eventually he came to the place which he had seen in his vision. There, delighted, he landed; planted his Cross on the south bank of the Ouse, and erected a temporary church in that part of Selby now known as "Church Hill." Such was the genesis of Selby Abbey, though its real "foundation" was yet to come.

(III). WHY SELBY WAS CHOSEN FOR ITS ABBEY.

When we are told of the vision of St. Germanus to Benedict, the monk, we naturally wonder why the Saint ordered the monk to go to Selby. There are, of course, many sober-sided, matter-of-fact people who are absolutely sceptical of all such things: they have no use for miracles and visions. But, brushing aside such

THE PAST

scepticism, we ask: Did St. Germanus know Selby in his life-time? Had he visited it during his travels in the North? And was that the reason that induced him to tell the monk Benedict to repair to that place and there build a great church and monastery?

We have no records to which we can turn for information on such questions. It is possible that Germanus visited Selby, but we do not know. Is it probable? It would almost seem so. We know that the Saint visited the North of England, and that he even got as far as the Isle of Man. Moreover, there are Germanus touches in Yorkshire. The old church of Marske-by-the-Sea was dedicated to St. Germanus, and to this day Germain's Street still exists. In the South of Yorkshire Winestead Church bears the same ascription; and close by is a township called after St. Patrick, the pupil and friend of St. Germanus—Patrington, or Patrick's Town—the church being dedicated to the Saint so dear to Irish people. These old places are distinctly reminiscent of St. Germanus, and their names not improbably originated in a visit by the Saint during his Northern travels.

But did he pay a visit to the neighbourhood of Selby? It is possible; it is probable. At all events an old field-name still exists in the district which certainly points to a date prior to the foundation of Selby Abbey. It is a portion of land, in the township of Wistow, adjoining the Abbey parish, which is still called "Garmon Carr." Now *Garmon* is the name by which Germanus was known to the Britons in the days before the Conquest, and that name still survives in the dedication of many churches in Wales. The "Alleluia Victory," to which reference has been made, was won at Mold, in Flintshire, and the old name of that place was *Maes Garmon*, "the Field of Germanus." In none of the voluminous Abbey records is St. Germanus ever referred to as *Garmon*. It is always "Germanus," and the fact that a tract of land in the immediate

SELBY ABBEY

neighbourhood of Selby still bears the old British name of the Saint, points to a British origin of the field-name, *Garmon Carr*. Possibly—may we not say probably?—this name was given to the territory in consequence of a visit made to the district by the Bishop of Auxerre. If so, then St. Germanus was acquainted with Salebeia, its needs and its fitness as a site on which to build a great Abbey Church; and no wonder that when Benedict was told to come to England to erect such a building, Selby was selected for the great honour.

(IV). THE ROYAL FOUNDATION OF SELBY ABBEY.

The church which Abbot Benedict built near the Ouse was probably a wooden structure. But shortly after his arrival in Yorkshire, in 1069, Viscount Hugh, who, as the representative of William the Conqueror, held York for the Normans, was sailing down the Ouse, and passing Selby saw the Cross which Benedict had planted, and the temporary buildings he had erected. He landed and became deeply interested in Benedict's story, promising to procure for him royal aid from the Conqueror. Without delay he carried out his promise. More convenient, though still temporary, buildings were erected, and soon the Abbey of Selby was founded by the issue of a Royal Charter from William I. This was in the year 1069.

The Charter was a most generous one, conferring on the Abbey, lands in Selby, Brayton, Snaith, Flaxley, Rawcliffe and other places in Yorkshire and Lincolnshire; a fishery at Whitgift; and immunities from various forms of taxation, as well as the special privilege of holding Courts in the Abbey properties. Why the King made such lavish grants to Benedict is not known for certain, but three reasons have been given:—

(1). In the first place, the King's only English-born son, Henry Beauclerc, afterwards known as King Henry I, was born at Selby. The date of his birth has been variously given. It was almost certainly before 1070, the year some-

THE PAST

times assigned to the event. It was in honour of that incident that the Conqueror founded the great Benedictine Abbey at Selby. So, at any rate, say some writers.

(2). A second reason advanced for the issue of Selby's royal Charter is the need the Conqueror felt for such a religious establishment in the North. Battle Abbey was built in the South to commemorate the Norman Conquest; and in the North the Abbey at Selby was erected and royally endowed to serve a like purpose.

(3). A third explanation of the royal foundation of Selby has been given by some writers, led by Matthew Paris, the historian. In writing of the Conqueror's two English monasteries, Battle Abbey in the South and Selby Abbey in the North, the historian says that: "William founded Selby because, lest he should be supplanted either in his kingdom or in his dukedom, or in both, he had previously poisoned some near relation." This theory would attribute Selby's munificent foundation to the desire and effort, on the part of the Royal Founder, to atone for a personal crime.

These three explanations, together with the account of Viscount Hugh's activities in the matter, may all have had something to do with the erection and endowment of the great Abbey Church. Whatever the reason, the fact remains. It was magnificently built and munificently endowed three years after the Conquest; and the four figures recording the date of its foundation—1, 0, 6, 9—seem to have played a prominent part in the history of the Abbey:—

1069: the Royal Foundation.

1690: the Fall of the Central Tower.

1906: the Great Fire.

What will 1960 produce?

SELBY ABBEY

(V). THE BUILDING OF THE ABBEY.

The first Abbot, Benedict, ruled over the Abbey from 1069 to 1097, and during these 28 years of his rule he and his monks occupied the temporary buildings on Church Hill. But it was in those days of Benedict's abbacy that the Royal Charter was obtained, and during those years much preparation work would be done with a view to the erection of the permanent buildings.

Benedict's successor was Hugh de Laci, a member of a distinguished Yorkshire family, upon whom had been conferred by the Conqueror numerous manors in Yorkshire and elsewhere. Abbot Hugh was just the man for his post, for he was a rich man and a generous. No time would be lost in getting to work upon the new buildings, and the first part of the present Abbey Church would be erected about the year 1100. This consisted of the Central Tower, the first two bays of the Nave, including the Triforium and the Aisles. The North Transept would also then be built, as well as the South Transept that was destroyed in 1690, and the old Norman Choir, with five apsidal endings, that was taken down in the fourteenth century when the present one was erected. Abbot Hugh also built the whole of the South Wall of the Nave, except a few feet at the west end, and also a little more than two bays of the North Wall.

A few years later, but in the Norman period, the third and fourth bays of the Nave were built on either side, but not including the Triforium (and perhaps not the arches with their hollow mouldings). Then in the last quarter of the same century the four west "transitional" bays of the Nave were erected; also the six west bays of the Triforium on the North side. In the same "transitional" period the unfinished portion of the north wall was built, including the north doorway and porch, together with the west front, with its glorious doorway. Then, a few years later, the six west bays of the Triforium, on the

THE PAST

south side, were built in "Early English" style, with the fine examples of the dog-tooth ornamentation, and in that same Early English period the Nave Clerestory on either side was erected. So, the whole Church, begun about 1100, would be finished by about the year 1220, and a fine composition it was, with its Central Tower, Transepts, double-aisled Nave of eight bays, its two squat towers at the west end, and its Norman Choir of five apses clustering about the Tower.

No further building operations were taken in hand during the thirteenth century. None were needed. The monks had a beautiful church, which must have been a great joy to them. But towards the end of that century they began to hanker after a larger and more ornamental Choir, and about the beginning of the fourteenth century they commenced the present "decorated" Choir. The old one, with its Norman apses, was left untouched until the new one was completed. It was then taken down, and the present fourteenth-century Choir, consisting of seven bays, came into use. It is double-aisled, its walls richly arcaded all round, and its windows of different kinds of the "decorated" period. There is a beautiful Clerestory, but no Triforium, a wave-moulding being seen on both sides, forming a sort of parapet for the Clerestory passage. The high Altar occupied its present position from the very beginning, and east of it was the so-called Lady Chapel. During the same period the Sacristy, as fine a one as can be seen anywhere, was built on the south side of the Choir, and a little later followed the upper room, over the Sacristy, now known as the Scriptorium.

Nothing can be more beautiful than the ornamentation of Selby's lovely Choir. The last part to be built was the great East Window of seven lights, with rich, flamboyant tracery above. The window was filled with "Jesse" glass, and in the tracery was placed a fine "Doom." Above the "Jesse" window, but only seen from the outside, was placed another beautiful, reticulated window to light up the vast space between the Choir ceiling and roof. The "Jesse" and the window above it were finished about 1340,

SELBY ABBEY

and the Church was then as we practically have it now. There was just one addition made in the following century. This was the Lathom Chapel, with large, perpendicular windows, built at the east end of the North Transept, in which is now a portion of the Organ.

So, the Church was finished. It was not the largest Benedictine Abbey Church in Yorkshire, but it was unsurpassed in beauty, and as the years went by it became a very wealthy foundation. The emoluments are gone, but the Church remains, still beautiful, notwithstanding the changes and chances of the centuries. To-day it holds the proud position of being the only complete Benedictine Church in Yorkshire still used for Divine Worship.

(VI). HISTORY OF THE ABBEY.

Incomplete would this account be if it did not include some notes of the subsequent history of the Abbey. Between 1069 and 1539 it was ruled by 34 or 35 Abbots. The monastery became a very famous one, and gifts of all kinds were made to it, so that in time the House became one of the wealthiest in Yorkshire. Many of the English Kings made visits to Selby; the northern nobility frequently found their way to the place; and in the palmy days of the Abbey its Church windows were resplendent with blazons of the coat armour of the chief families in the northern counties.

One of the most signal honours conferred on the Abbey was the grant of the Mitre. This was bestowed on 31st May, 1256, and not on 31st May, 1076, as has been nearly always stated. After 1256 Selby was therefore a "Mitred Abbey," an honour which it shared in the north with St. Mary's Abbey, York. The bestowal of such an honour made the Abbacy of Selby a much envied position; and yet, though the grant was made "in perpetuity," the privilege was allowed to fall into

THE PAST

abeyance for a number of years after the cession of the Abbot in whose time it was conferred. But on April 11th, 1308, Archbishop Grenefield, with the consent of the Dean and Chapter of York, confirmed the grant, and till the time of the "Dissolution" Selby remained a "Mitred Abbey."

In the early part of the fourteenth century the New Choir was erected, but shortly after its completion, about 1340, a great calamity befell the Abbey, in the shape of a disastrous fire, when the Chapter House, Dormitory, Treasury and other buildings suffered greatly and the church became in part "ruinous." But steps were taken to obtain funds for the work of restoration, and, among other things, the "rectory" of Brayton came into the hands of the Abbot in 1346, and the services at Brayton were conducted by the monks, the emoluments so obtained being used for the repair of the damage done by the fire. It would be at this time that the beautiful decorated windows in the south aisle of the Nave were placed, those on the north side having already been inserted when the New Choir was built.

It was in the fourteenth century, too, that the Abbot of Selby played such a prominent part in the great heraldic controversy between Lord Scrope and Sir Robert Grosvenor. The Abbot was John de Shireburn, who ruled over the House for 39 years—1368 to 1407—a longer period than that of any other Abbot of Selby. Both Scrope and Grosvenor claimed to be entitled to bear the shield "azure, a bend or," and the trial was to settle the rightful owner. The Abbot of Selby was one of the chief witnesses. He said there was such a "coat" in his Church, in the Chapel of St. John the Baptist (which was at the east end of the south Choir aisle). The shield was in a window, and it was that of Scrope, not Grosvenor. They had also another in the Abbey Infirmary porch, and a third in the Infirmary itself. It was also on a banner belonging to the Abbey: all the four coats were Scrope's, not Grosvenor's. This was clear, affirmed the Abbot,

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from an illuminated volume in the Abbey, which contained painted blazons of the Abbey heraldry having the names of the owners over the shields. Above "azure, a bend or," the name Scrope was written. Such was the evidence of Abbot Shireburn, and the trial ended in a victory for Scrope. The first-named of the four coats still exists in a mutilated condition in the top quatrefoil of the second window (second from the east) in the north Choir aisle, having at some time been removed to that position from the Chapel of St. John.

It was Richard II before whom the great controversy was brought for settlement, and it was perhaps as a sort of recognition of Abbot Shireburn's clear evidence that Richard's favourite badge was placed in the Abbey: "the white hart lodged." At some time later on this stone badge was used up as an ashlar stone in the wall that was built as a continuation of the south wall of the Nave, when the South Transept was destroyed in 1690. When this wall was taken down in 1912, at the restoration of the Transept, the stone came to light and is now preserved in the Scriptorium. It is in excellent condition, except that the head of the stag is missing. If the conjecture is correct that the badge was given to Abbot Shireburn, by Richard II, for the reason named, it is curious to find the aged Abbot as one of the Peers who in December, 1406, sealed the exemplification of the document by which the Crown was settled upon the descendants of Henry IV—the monarch who brought about the dethronement of King Richard.

But it is quite clear that about this time some of the noblemen, who were interested in the Abbey, were adherents of Henry IV, for it was only five years later, in 1411, that Lord D'Arcy and Meinell was buried in the Abbey; and on his mutilated effigy, now at the west end of the north aisle of the Nave, is to be seen a fragment of the "SS. Collar," which was the badge given by Henry IV to his followers.

In the fifteenth century certain alterations were made in the Abbey. The large perpendicular window in the North

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Transept was built, and the arch between the north aisle of the Nave and Transept was altered. The perpendicular window at the west end of the Nave was also erected, and the Aumbries near the High Altar were added, the beautiful Sedilia on the opposite side of the Sanctuary being also built. Then about the same time the last addition to the fabric was erected—the Lathom Chapel, dedicated to St. Catherine—to the east of the North Transept, its date being c. 1465.

The Abbey now began to decline, and at the Dissolution it fell. The last Abbot was Robert Rogers, or, as he was sometimes called, Robert Selby. He seems to have been *persona grata* with the King, and was one of those who signed the petition, on July 13th, 1530, in favour of the divorce of Queen Katherine. When the Pilgrimage of Grace arose to oppose the Dissolution of the Religious Houses, the Abbot of Selby does not appear to have joined the rebellion, and the Abbey was surrendered on December 6th, 1539. At that time there were 23 monks in addition to the Abbot. All except two were in Priests' Orders, the two being Acolytes. The Abbot received a pension of £100 a year, the Prior one of £8. Some of the monks received pensions of £6 6s. 8d., some of £6, some of £5, the two Acolytes receiving £2 13s. 4d. each.

The Abbot sat in the Parliament of 1539 and is said afterwards to have fled to France. But, if so, he evidently returned, for on July 27th, 1543, he was living "at his house in Gowthorpe, in Selby," Sir George Goode, one of his old monks, being then his chaplain.

But though the monks were well treated financially, the Abbey was bereft of all its emoluments. The Church, happily, was left standing in its entirety. But, without revenues, decay naturally set in. For some time the beautiful edifice would be unused, the small building on "Church Hill" doing duty as the Parish Church. In 1618, however, in the reign of James I, the Abbey Church became the Parish Church. During the Commonwealth period the sacred edifice passed through

SELBY ABBEY



View of Selby Abbey, taken before fall of Tower, 1690.

a trying time. One of its finest windows, the one in the North Transept, was destroyed, and the statues on the brackets in the Choir were all demolished. Time also began to do its work on the fabric of the church, and in 1690 the Central Tower fell, destroying the South Transept. The Tower was rebuilt, though in the poor style of the time: the Transept was unrestored. During the eighteenth century the church continued to be used, though it was rapidly decaying. But eventually the Choir Arches were built up, and the Choir, with galleries erected, was used for Divine Service, the Nave going into disuse except for secular purposes.

But in the middle of the nineteenth century brighter days dawned. The church was overhauled and repaired, and again it was used in its entirety. Then in the Vicariate of the Rev. A. G. Tweedie there was a thorough restoration and once again the church was beautiful. But, alas! 1906 came, with its awful fire; and at first it seemed as though Selby was to be another addition to Yorkshire's long catalogue of ruined abbeys.

THE PAST

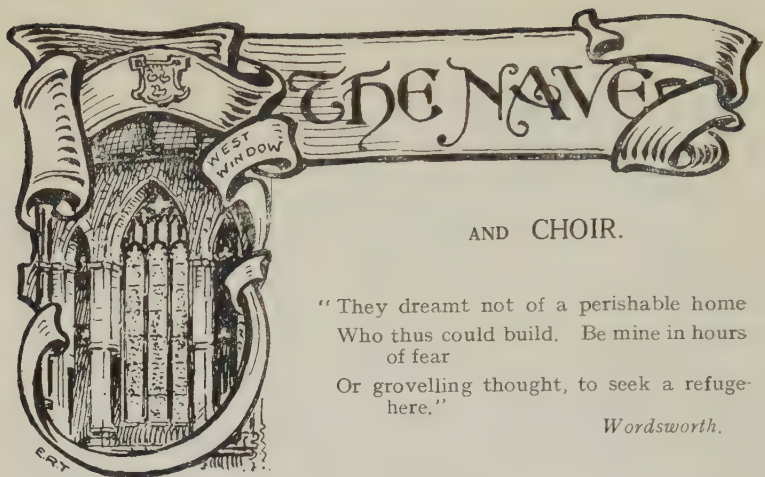
But the optimism and zeal of the Rev. Maurice Parkin and his co-workers prevailed, and at the cost of over £40,000 the church was completely restored, the Nave being re-opened on October 19th, 1907, and the Choir on October 19th, 1909.

In 1912, through the generosity of the late Mr. William Liversedge, the beautiful South Transept was rebuilt, being consecrated on September 26th, 1912. Its great south window had been filled with fine stained glass, the side windows being inserted later on with representations of members of the Royal House: Queen Victoria, the Prince Consort, King Edward VII and Queen Alexandra. In the year 1914, on January 7th, the "Germanus Window" was inserted by Miss Standerling; the window at the east end of the south Choir Aisle was given by Col. Hawdon in 1917, and in 1922 the War Memorial Window in the north aisle of the Choir was inserted, in honour of the Selby men who died during the War.

The church is now in splendid condition, and once more the parishioners are privileged to worship, surrounded by the "beauty of holiness," in the only entire Benedictine Church of Yorkshire which has come down to us from "the years that are past."

To God be all the glory!





AND CHOIR.

"They dreamt not of a perishable home
Who thus could build. Be mine in hours
of fear
Or grovelling thought, to seek a refuge
here."

Wordsworth.

THE PRESENT.

A WALK ROUND THE ABBEY.

THE previous pages have shown something of the origin and evolution of the Abbey Church. Those which follow are written for the purpose of giving guidance to those who wish to go round the Church and see its architecture, its curiosities and the interesting objects which are to be found in various parts of the building. The tour of the church will not be chronological. Those who have read what has already been written will have seen how the sacred edifice has been evolved and how it has reached its present condition. The reader is now advised to go round the church and see its treasures in the order now to be given. We begin in the middle of the building, under the

(VII). CENTRAL TOWER.

This is the earliest portion of the Church. The four large piers supporting the Tower should be noticed, and the beautiful arches above. Outside the church, the old Norman windows are

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to be seen. The upper stage of the Tower was built after the 1906 Fire. Formerly there existed a decorated upper stage. This fell in 1690. Some years later it was rebuilt in the poor style of the period, but that added portion was taken down during the Vicariate of the Rev. A. G. Tweedie, and at the time of the Fire only the Norman portions were standing. As the visitor stands beneath the Tower, he should notice the fine chevron moulding round the arches.

(1). THE FALDSTOOL. This was made at the time of the restoration after the Fire. It is a good piece of workmanship, and on one side are to be seen the Cross Keys of York, the Three Swans of Selby being on the other.

(2). THE PULPIT also was introduced at the restoration. It is an interesting modern production, with a fine sounding-board. At the back is a Crucifix and round the sides are the six well-carved figures : (1) St. John the Baptist ; (2) St. Germanus with chained snakes representing the Pelagian heresies he successfully opposed ; (3) Abbot Hugh holding the Norman Church he built ; (4) Our Blessed Lord ; (5) St. Mary the Virgin ; (6) Elijah with the raven on his shoulder.

(3). THE CHOIR SCREEN. This was erected at the same time as the Pulpit. Before the Fire there was no Screen, but here doubtless stood the Rood Screen in medieval days. The carving of the present one is well executed. On it is a large and beautiful Cross. It is not a Crucifix and the figures of St. Mary and St. John do not appear.

(4). THE LECTERN. This is the old pre-1906 Brass Lectern restored. After the Fire a wooden one was introduced, as the old one was considered too much damaged to be capable of restoration. But in 1914 the work was taken in hand at the cost of the late Mr. Reginald B. Parker, and the oak one was removed to the east end of the Choir for use at special Choir Services.

We now leave the Tower and pass into the

SELBY ABBEY

(VIII). NORTH CHOIR-AISLE.

Under the arch through which we pass is the old

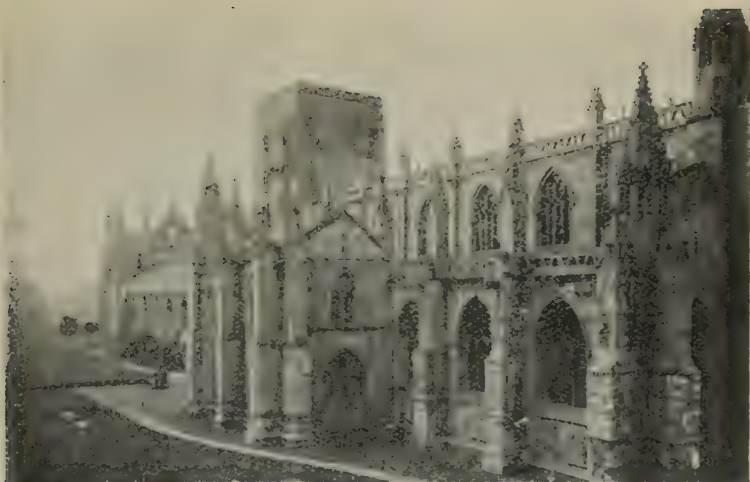
(5). OAK SCREEN. It is fifteenth century work, its old iron-work being still retained. At the time of the Fire it suffered considerably, but it is wonderful that any part of it was left, as it was close to the place where the conflagration originated. The restored portions can readily be detected, but the bulk of it is the old work. Passing through the gate, we enter the

FIRST BAY OF THE AISLE.

On the left-hand side is the

(6). LATHOM CHAPEL. This was the last addition made to the Abbey about the year 1465. It is really an eastern aisle to the North Transept and took the place of the old Norman apsidal Chapel that formerly existed. The Chapel is now unfortunately filled with part of the Organ and cannot be seen by the visitor. At the time of the Fire the whole of the Organ was in the Chapel, and it was here that the great disaster originated. It is curious that the last portion of the Church to be built should have been the site of the 1906 calamity. The Chapel was dedicated to St. Catherine, and has two fine five-light, perpendicular windows. In the Chapel were two chantries—St. Catherine and St. Mary—and because of the latter it was sometimes called the “Lady Chapel.”

(7). THE ORGAN. The Abbey is the fortunate possessor of one of the finest organs in Great Britain. It was built by Hill & Sons in 1909. Its predecessor was entirely in the Lathom Chapel, but the present instrument is in three sections, one being in the Lathom Chapel, another on the north side of the Choir and the third on the south side. The three sections are pneumatically controlled and the instrument is blown by three hydraulic engines. It consists of



Exterior View (S.E.), after Fire



Interior, Lathom Chapel, North Transept.



North Side Choir (1906).



Interior of Nave West to East (1906).

THE PRESENT

- 4 Manuals and Pedals.
- 76 Draw Stops.
- 22 Pistons.
- 10 Combination Pedals.
- 2 Swell Boxes (with balanced pedals).

We now leave the first and enter the

SECOND BAY OF THE NORTH AISLE.

At the very beginning we come across a remarkable and

8. CURIOUS MISFIT. It will be noticed that the Aisle has a stone vault, which is supported by vaulting-shafts on either side. The series on the wall side are readily seen. But it is evident that the builders had got wrong in their measurements, and the capitals on the first set of shafts support nothing! This is also the case with the shafts one bay further east.

9. THE WAR MEMORIAL WINDOW is in this second bay of the Aisle. It is of four lights, with flamboyant tracery above. The glass was inserted in 1922 in memory of the Selby men who fell in the War, and beneath are two brasses, on which their names are recorded, the Abbey arms being on one side and Archbishop Lang's on the other. The theme of the window is "Victory through His Cross alone," and the glass illustrates Montgomery's hymn: "Palms of glory, raiment bright." The first verse is represented in the tracery:—

"Palms of glory, raiment bright,
Crowns that never fade away,
Gird and deck the Saints in light,
Priests, and Kings, and conquerors they."

SELBY ABBEY

The next verse is illustrated in the first light, where the various kinds of victors—sailors, soldiers, chaplains, nurses and herald—are bringing their palms to the Lamb of God on His Cross-throne :—

“ Yet the conquerors bring their palms
To the Lamb amidst the Throne,
And proclaim in joyous psalms
Victory through His Cross alone.”

In the second light the next verse is depicted—kings bringing their crowns and exchanging them for harps :—

“ Kings their crowns for harps resign,
Crying, as they strike the chords :
‘ Take the Kingdom, it is Thine,
King of Kings, and Lord of Lords.’ ”

In the third light the next verse is portrayed, spiritual victory through Christ alone being represented in a Eucharist scene at home :—

“ Round the Altar Priests confess,
If their robes are white as snow,
’Twas the Saviour’s Righteousness,
And His Blood, that made them so.”

The part of the Communion Service illustrated in the scene is the Prayer of Humble Access : “ Not trusting in our own righteousness, but in Thy manifold and great mercies.”

The last verse of the hymn is depicted in the four battlefield scenes at the foot of the lights :—

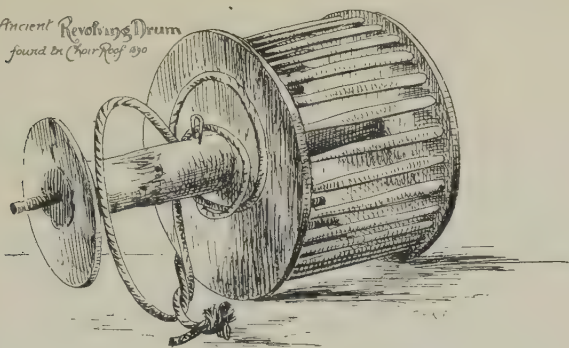
“ They were mortal, too, like us ;
O, when we like them must die,
May our souls translated thus
Triumph, reign and shine on high.”

The four scenes represent :—

- (1). Sympathy, human and Divine ;
- (2). The vision of the Crucified ;
- (3). Holy Communion on the battlefield
(beneath that at home) ;
- (4). The Great Reward.

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*Ancient Revolving Drum
found in Choir-keof 1890*



In the fourth light, above "the Great Reward," the first verse of the hymn is repeated, the victors being now "beyond the veil." Round the head of the two middle lights are the flags of the Allies, and over the second light are the royal arms of George V, Queen Mary's being above the third light. Over the centre mullion is a portrait of the author of the hymn: James Montgomery, with quill in hand and MS. book before him.

10. LEPER'S SQUINT. In this second bay, to the left of the Abbey arms, a hole in the wall will be noticed. This goes through the wall, diagonally, and from the other end anyone looking through the passage, which is over nine feet long, could formerly see the High Altar. This is impossible now because of the wood screen work that separates the Aisle from the Choir. This hole in the wall is a Hagioscope, and was made for the purpose of enabling a person to see the altar from outside the Church. It should be remembered that before the Lathom Chapel was built, the Aisle wall would be continued across the arch of the first bay. The western end of the Hagioscope would be outside the Church. There are many theories of the Hagioscope. One of them, and it is the one held in Selby, is that it was a Lepers' Squint, that is, a hole through which lepers might view the Altar at the time of a celebration of the Eucharist. They were not allowed inside the Church, but by

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means of the Hagioscope they could see the elevation of the Host, and so take some small part in the great Service. In medieval times lepers were quite numerous. In York, for instance, there were at least four Lazar Houses, that is, four small religious hospitals for lepers. Doubtless there would be leprous persons in Selby, and it is of pathetic interest to know that this provision was made for their religious needs. So this "hole in the wall," unpretentious-looking though it is, is one of the most interesting things to be seen in the Abbey.

We now pass into the

THIRD BAY OF THE NORTH AISLE.

11. TRANSFIGURATION WINDOW. The window in this bay, as is evident, is a modern one. That is to say, the glass is modern. The window itself was built in the fourteenth century. It is of three lights, and in the tracery are three quatrefoils. The glass was inserted, as the inscription tells us,

"To the glory of God and in remembrance of
John Richardson, who died 29th July, 1884. This
window is erected by his widow and sister."

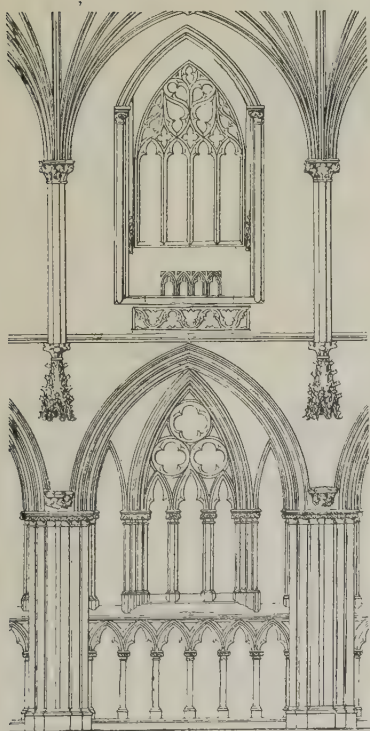
The subject of the window is the Transfiguration of our Lord. In the middle light Christ is "transfigured": surrounded by a remarkable "glory." In the first light Moses is depicted, bearing the two Tables of stone; beneath him is St. Peter in kneeling posture. At the bottom of the middle light is St. John, also kneeling. Elijah, bearing a volume, is represented in the third light, and beneath him is St. James. In the top quatrefoil is the Holy Lamb, and in the other, two Angels holding scrolls, bearing the words:

"This is my beloved son, in whom I am well pleased."
So the glass deals fully with the Transfiguration scene: the Voice of the Father; the three favoured Apostles; and the ecstatic cry of St. Peter: "Lord, it is good for us to be here; if Thou

THE PRESENT

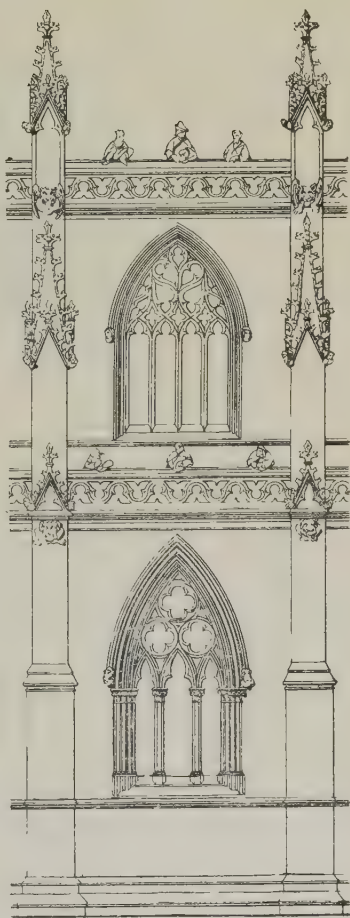
The Choir—

DETAILS OF ONE BAY.



Scale of 70 5 0

Interior.



20 30 feet

Exterior.

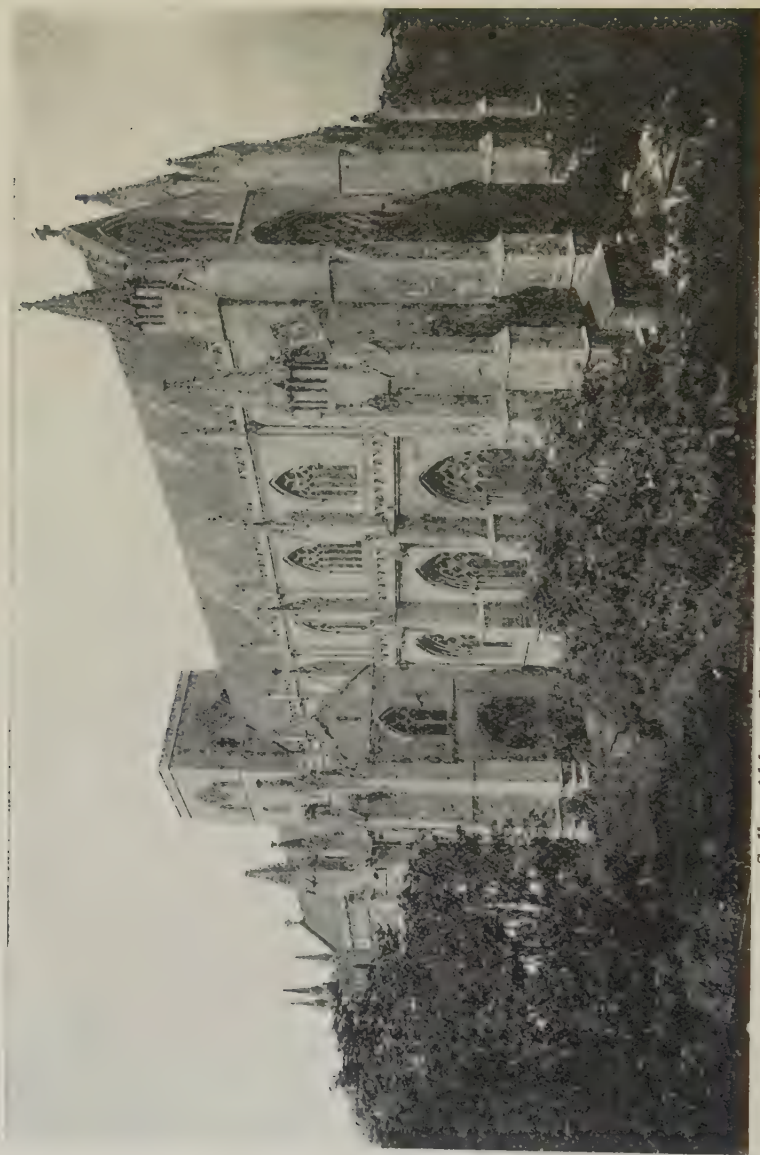
SELBY ABBEY



The Great Gateway
Selby Abbey - in 1785 demolished 1792
Copied from a drawing in the Bodleian Library.

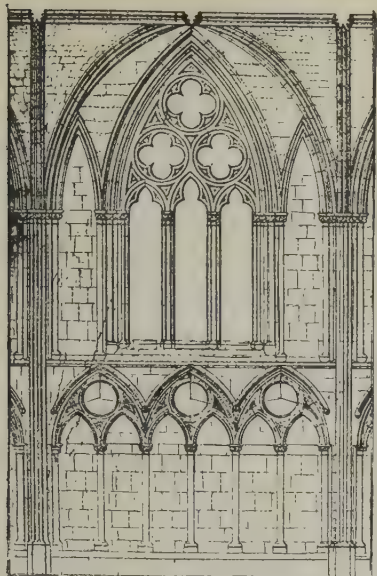
wilt, let us make here three tabernacles; one for Thee, and one for Moses, and one for Elias."

(12). THE AISLE WALL. While in this third bay, we may with advantage examine the beautifully arcaded wall. The stone bench should be noticed. It goes round the Choir, the Sacristy and part of the Nave. In the olden days pews and chairs were not provided. The parson sat; the people stood! *Tempora mutantur*. But a stone seat was provided, as here, for "the weak to go to the wall," this being the origin of the phrase. Above the stone bench is the fine arcade, six in each bay, with good bases, detached shafts and beautiful capitals. The wall space above this arcade is also divided into three arches—the big one for the window and a smaller one on each side. The window is of three lights, and the tracery consists of three quatrefoils. On each side of the bay is a delicate triple vaulting shaft, with good bases and capitals, and at the sides of the window there are also graceful shafts and other mouldings, all having beautifully carved bases and capitals. This description applies to each bay in the Aisle. The whole

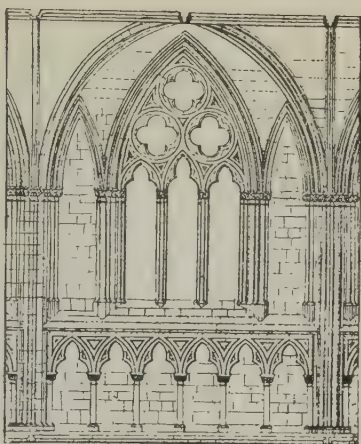


Selby Abbey, South-East View (before the Fire).

THE PRESENT



St. Mary's Abbey, York.



Selby Abbey.

wall is a continuous series of arcades, and it would be difficult to find a church wall where the treatment is more beautifully conceived and elegantly carried out.

FOURTH BAY OF THE NORTH AISLE.

(13). MARINERS' WINDOW. This memorial window is of modern Wailes glass. It depicts the Gospel scene: Christ stilling the tempest. In the first light, the disciples are crying: "Lord, save us, we perish." In the third light Christ asks: "Why are ye fearful, O ye of little faith?" In the centre light Christ "rebuked the winds and the sea; and there was a great calm." The top quatrefoil contains the ark, a dove descending upon it with the olive leaf in its mouth. In the other two quatrefoils are Angels holding scrolls with the words: "When thou passest through the waters I will be with thee." Below the lights are more Angels with scrolls bearing the

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words: "They that go down to the sea in ships; that do business in the great waters; these see the works of the Lord and His wonders in the deep." It will be seen from the inscription at the foot, how appropriately the glass commemorates those in whose honour the window was inserted:

"To the glory of God and in memory of Thomas Frank of this place Master *Mariner*, died October 27, 1859, aged 59; Robert Frank, died October 17th, 1843, aged 17; John Frank, Master *Mariner*, died August 21st, 1847, aged 19; and Betty Frank, died 1841, aged 82... Also of Matthew Brunyard, died April 4th, 1816, aged 55; Mary Brunyard, died May 22nd, 1836, aged 61; John Brunyard, of Castleford, died April 25th, 1861, aged 57. This window is erected by Ann Frank Webster A.D. 1866."

FIFTH BAY OF THE NORTH AISLE.

(14). ABRAHAM WINDOW. This window is also of Wailes-glass and was dedicated on Easter Day, 1863. It is a memorial window "erected by the sons in affectionate remembrance of James Banks, who died 10th August, 1858, aged 92." The glass depicts scenes from the life of Abraham. In the centre light is Abraham bearing a torch and a knife; in the first light are the three Angels visiting the patriarch, and, beneath, the separation of Abraham and Lot; at the bottom of the centre light is the offering up of Isaac; at the bottom of the third light the priest Melchizedek is bringing forth bread and wine, and over it the death of Abraham is depicted. In the quatrefoils above are the masonic emblems, and angels holding scrolls on which are the words: "In thee shall all the families of the earth be blessed."

This window is of special interest to the masonic craft, because of the emblems in the uppermost quatrefoil; and it is sometimes referred to as the "Masons' Window."

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SIXTH BAY OF THE NORTH AISLE.

(15). OLD GLASS. The window in this bay is full of interest. The glass is all medieval, except the wheel or star-like bit of work on the left side of the tracery. In the top quatrefoil is the mutilated shield: "azure, a bend or." This is probably the shield that played so prominent a part in settling that the blue shield with a golden bend belonged to Lord Scrope and not Sir Robert Grosvenor. The trial lasted about five years, 1386-1391, and one of the chief witnesses was the Abbot of Selby. The glass was formerly in the window at the east end of the South Choir-Aisle, and when removed to its present position some of it was evidently lost, and the rest badly put together, probably through heraldic ignorance. In the middle light of the window is the beautiful D'Arcy coat of arms, and at the top of the east light is a head bearing an excellently-shaped medieval mitre. It probably represents one of the mitred Abbots of Selby. Beneath the D'Arcy coat is about a square foot of jumble glass. It is very fine glass, and was brought in 1912 from the large North Transept window, and is the only remaining fragment of the glorious window that existed there in 1631. No less a sum than £12,000 was offered for it at that time, but the tempting offer was refused, and then about 20 years afterwards, during the Commonwealth, the window was destroyed.

(16). STONE PANELLING. The stone panelling in this bay, opposite the window, is well worth notice. It is the back of the north wall of the Sanctuary. The pinnacles and crockets should be noticed, and also the heads at the various terminals. This fine stone-work is a good illustration of the great importance paid to every part of the work, the seen and the unseen:

"In the elder days of Art,
Builders wrought with greatest care
Each minute and unseen part;
For the gods see everywhere."

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Certainly this stonework does not belong to that class of architecture that Pugin so scathingly satirized :—

“ They built the front, upon my word,
As fine as any Abbey ;
But thinking they could cheat the Lord,
They made the back-part shabby ! ”

Or as some wag remarked, it was not “ Queen Anne ” in front and “ Mary Ann ” behind !

EAST BAY OF THE NORTH AISLE.

(17). NORTH WINDOW. In the middle light of this window is one of the best modern examples of glass in the Abbey. It represents the Blessed Virgin, crowned, over her head, on a scroll, being the words : “ Behold, the handmaid of the Lord.” The glass was originally intended for some other window in the Abbey, but it was eventually decided to place it here. Mrs. William Liversidge was the donor, the inscription being : “ This window is given in loving remembrance of the best of parents, Henry and Elizabeth Figgis Hughes his wife by their affectionate daughter, Laura Ellen Hughes Liversidge.”

In the top quatrefoil is a beautiful medieval coat-of-arms for the De Lucy family ; in the left is a pictorial representation depicting three men with haloes, one bearing a flower, another carrying the Agnus Dei, the third holding a dove, or bird of some kind. In the right quatrefoil is an imperfect shield of Fitzalan of Bedale. The top “ bar ” is made to look like a “ chief chequy,” and one of the fragments actually contains a man’s head ! The glass in these two lower quatrefoils was removed in 1911 from the adjoining window at the east end of the Aisle, when the Resurrection Window was inserted.

(18). CHAPEL OF THE RESURRECTION. At the east end of the north Aisle is an Altar, and this part of the Aisle was named at the Restoration of 1909 the “ Chapel of the Resurrection,” though it is generally spoken of as the “ Morning Chapel.”



Ladye Chapel.

THE PRESENT

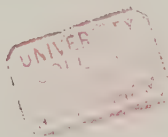
Probably it was in the olden days the "Chapel of the Holy Cross." It is quite certain, at all events, that in the Abbey there used to be a Chantry Altar of the Holy Cross. The window behind the Altar is a Resurrection window. The subject is treated quite *Anglice*. The rock-hewn tomb does not appear, but instead there is a typical English tomb with the grave-slab removed, and our Lord appearing above it. In the two side lights are the Angels of the Resurrection scene. The tracery bears a striking representation of the Trinity: the Hands of the Father held down in benediction; the Son as the Holy Lamb; and the Spirit as the "Holy Dove." Underneath the Risen Christ are the words: "I am the Resurrection and the Life." The inscription is:—

"To the glory of God this window is given by
J. G. Lyon of Pontefract to commemorate the restoration
of this Church of St. Mary and St. Germain at Selby
after the disastrous fire of 20th October, 1906, and to
adorn this Chapel of the Resurrection."

IX. THE LADY CHAPEL.

Leaving the Chapel of the Resurrection, we pass through the gate to the right and enter the so-called "Lady Chapel," which is to the east of the High Altar. The first thing to be noticed is the great East Window, or

(19). **JESSE WINDOW**, as it is generally called, which is said to be the second finest window in England, the West Window of York Minster being the first. It consists of seven lights, with lovely flamboyant tracery above, and is of about the year 1340. It is filled with "Jesse" glass, and, again, as a "Jesse Window," it is said to be England's second finest, that at St. Mary's, Shrewsbury, being regarded as the first. At the bottom of the window is the figure of Jesse in repose. From his heart springs the Jesse branch encircling his descendants, right up to our Lord in His Mother's arms at the top of the centre light.



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The figures in the first and seventh lights are not descendants, but other scriptural and historic characters, and are not encircled by the Jesse branch. The beautiful borders of the lights should be noticed: (1) Castles and covered cups; (2) squirrels; (3) lions passant; (4) golden crowns; (5) lions passant; (6) squirrels; (7) castles and covered cups. Above the second mullion are the Abbey Arms, and above the fifth mullion the arms of England (before 1340). In the tracery is the *Doom*. Men and women are rising from their graves to go to judgment. St. Michael is in the centre, with balance in hand, weighing souls. Those of good weight (on the Archangel's right) pass on to Paradise, carried thither by Angels; those who are "found wanting" (on the Archangel's left) go to Hell, borne thither by differently coloured devils. Paradise is represented by a Gothic Church (rather like Selby Abbey!); Hell is represented by the open mouth of a great Red Fish, one poor lost soul being thrown in, feet foremost.

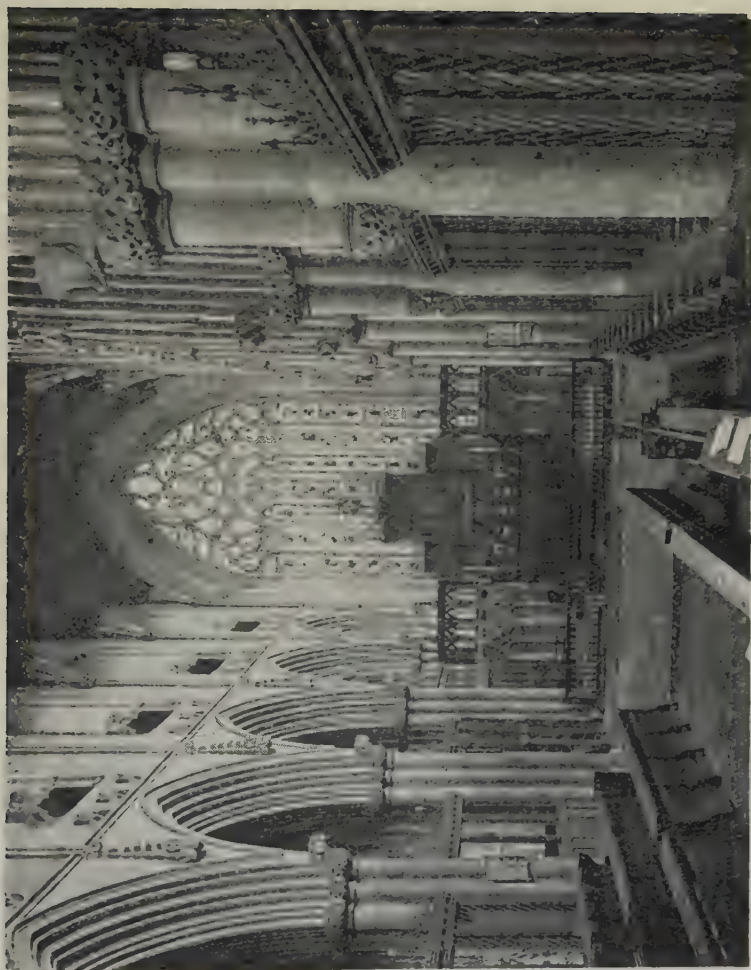
(20). SPENCER SLAB. On the floor, to the north of the Chapel, is a grave-slab bearing the Spencer arms.

(21). WALMSLEY SLAB. A Walmsley slab, bearing the family arms, is also to be seen a little farther to the south.

(22). BACK OF ALTAR SCREEN. Beautiful panel screen-work is to be seen on the back of the Altar. It is similar to that in the North Aisle, but is finer, inasmuch as it contains exquisite diaper-work. Marks of the great fire are still in evidence here, especially on the mutilated cornice.

(23). A TENNYSON TOUCH. On a slab near the wooden chest of drawers is an inscription to John Edmonds, a Selby mariner. It bears an interesting epitaph and is of the date 5th August, 1767:

"Tho' Boreas with his blust'ring blasts
Has tost me to and fro
Yet by the handywork of God,
I'm here Inclos'd below.
And in this Silent Bay I lie
With many of our Fleet,
Untill the Day that I Set Sail
My Admiral Christ to meet."



Interior of Choir looking East (before 1906).

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These lines and variants of them are found in other places, several times in the Abbey. But from this stone the words were copied and sent to Lord Tennyson, and some time later appeared the poem: "Crossing the Bar." If the Laureate's famous verses were inspired by these lines, then the stone is of the deepest interest. It has been said that Tennyson's poem was inspired by his intimate knowledge of the Solent, not far from which he lived, but it is probable that the two circumstances combined in the production of the Laureate's beautiful lines. The thought and the wording:

" I hope to see my Pilot face to face
When I have crossed the Bar "

are, at all events, strongly reminiscent of this Abbey epitaph:—

" Until the day that I set sail
My Admiral Christ to meet."

(24). AN OAK RELIC. Under the Jesse Window and fastened to the wall is an old piece of oak, with portion of mediæval inscription:—

Hæc = ara = bene. Pe. . .

Between the first two words is a mark of separation, and there is another such mark between the second and third words. After the word "bene." is a mark of abbreviation, and the inscription written out in full would be: "Hæc ara benedicti Petri." This piece of wood was on a rubbish heap, ready for burning, in 1911, but it just escaped because the outlines of the lettering were seen. The letters were filled up with soil, but after the wood was cleaned, the portion of the inscription was eventually deciphered. Since then, the reading has been confirmed, for in Dodsworth's "Church Notes" occur the words: "In the East end of the quyer, wher a chantry and aulter had been:

Est hæc ara bene' Petri titulo dedicata
Et Pauli nomine veneratur in æde sacata."

The Prophets in these Lights.

(Old.) S Germanus, BP OF AUXERRE	(Old.) 18 John the Baptist (LAST PROPHET BETWEEN JS)
17 Zacharias (Lat. and Gr.) (Zachariah)	Malachias (Lat. and Gr.) (Malachi)
15 Sophomas Sophonias (Gr. and Lat.) (Zephaniah)	16 Aggaeus (Lat.) Aggeus (Gr.) (Haggai)
13 Nahum Nacum (Gr.) (Nahum)	14 Habareo Ambakourm (Gr.) Habacuc (Lat.) (Habakkuk)
11 Jonas (Gr. and Lat.) (Jonah)	12 Michas Michaias (Gr.) Michaeas (Lat.) (Micah)

The Kings in these Lights.

(Old.) B V M and Child	(Old.) 21 Jacob
20a Helikish	(Old.) Herodes Ascalonita HEROD THE GT & AT ASCALON.
19 Zorobabel, M. (Gr.) (Zerubbabel)	9a Azarias (Azzariah)
17 Joachim	(Old.) 19a Sedeghias (Zedekiah)
15 (Old.) Josias (Lat.) Josias (Gr.) (Josiah)	(Old.) 14 Amon (Amon)

The Saints in these Lights.

22 (Old.) Joseph	(Old.) S Petrus (Peter)	(Old.) S Paulus (Paul)
(Old.) Herod Antipas, TETRARCH OF GALILEE.	S. Andrew Andreas (Lat.)	Jacobus MAJOR (James) SON OF ZEBEDEE, BROTHER OF JOHN.
20 Abud (Abud)	S Philippus Philippus (Lat.)	S Mattheus (Lat.) (Matthew) SON OF ZEBEDEE
18 Salathiel (Gr. and Lat.) (Sallathiel) <i>Idc.</i>	S. Thomas	Bartholomeus Bartholomaeus (Lat.) (Bartholomew)
16 (Old.) A.V. Jachonias, ML R.V. Jechoniah or (Jehochim ?)	Judas (Jude)	Marcus (Mark)

9	Amos (Amos)	6	Daniel (Daniél)	13	(Old.) Menasse (Lat. and Gr) (Manassés)	12	(Old.) Ezekias (Lat.) Ezekias (Gr) (Hzekiah)	11	Achaz (Gr. and Lat.) (Ahaz)	(Old.) S. Gregorius the Great, B. ABOUT 540 FIRST POPE OF THAT NAME	Jacobus Minor JAMES THE LESS, THE LITTLE BISHOP OF JERUSALEM, THE "BROTHER" OF THE LORD.
10	Abdias (Lat.) Abdias (Gr) Ovdiou (Gr) Ovdiab,	5	(Old.) Ezechies (Lat. and Gr) (Ezrahi)	9	Ozias (Lat.) Ozeias (Gr) (Uzziah)	8	Joram (Joram)	10	Josaphat (Gr. and Lat.) (Jotham)	S. Ambrosius, B. 340, ARCHBISHOP OF MILAN INTRODUCED ANTI-PHONAL SINGING INTO WEST.	S. Lucas (Luke)
7	Osee (Lat. and Gr) (Hosea)	4	(Old.) Jeremias (Gr and Lat.) (Jeremiah)	8	Asa Asaph (Gr) (Asa)	5	Aubas (Lat.) Abia (Gr) (Abijah)	7	Josaphat (Gr and Lat.) (Jehoshaphat)	S. Augustinus, B. 354 ST. THEOLOGIAN	S. Simon Zeolotes
8	José (Josi)	3	(Old.) Esaias (Gr) Isaias (Lat) (Isiah)	* 3	Solomon (Solomon)	2	David (David)	4	Reboham Roboam (Gr) (Rehoboam)	(Old.) S. Hieronymus, ANOTHER NAME FOR Jerome, LIVED ABOUT A.D. 370, REVISER OF BIBLE	(Old.) S. Joannes (John)
† 1	Abraham (Abraham)	2	Samuel (Samuel)			† 1	Jesse (Jesse)			(Old.) S. Basil	(Old.) S. Benedict, FOUNDER OF THE ABBEY

* The forms in italics are those usually known. Those on the lights are from the old Latin and Greek ones.
The peculiarities in spelling arise from the transliteration of the Hebrew words in the LXX. Vulgate.
† The numbers in column 1 refer to the order of the prophets in the Bible; those in column 2 refer to the genealogy in
Matth., Chap. 1. The numbers with letters added are names taken from other sources, as 18a, etc.

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From this it would seem that the so-called "Lady Chapel" is really the Chapel of SS. Peter and Paul. It is, indeed, the *Retro Choir*, and was part of the Processional walk round the Choir.

(25). SATAN. Above the Pillar to the south of the Altar Screen is a grotesque bracket. It is a remarkable representation of the Devil, who is looking at the Celebrant, gnashing his teeth at the Blessed Sacrament.

(26). STONE FRAGMENTS. In the "Lady Chapel" there are many fragments of sculptured stone that have been taken from various parts of the Church. They are too much damaged to be capable of further use. The fine series of bosses, under the East Window should be noticed. They are mostly modern and are the work of Mr. T. Strudwick. The walk at the foot of the window should also be noticed.

(27). SKINNER SLAB. To the north of the Mariner's Slab is another, having on it the Skinner arms.

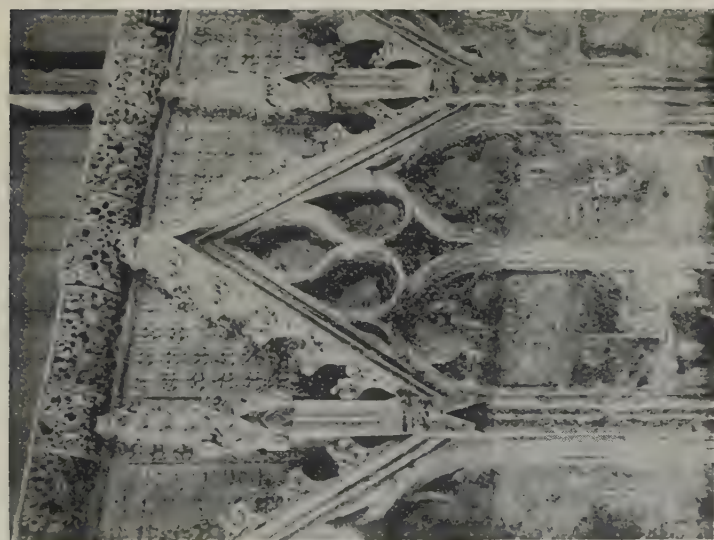
We now pass into the

X. SOUTH CHOIR-AISLE.

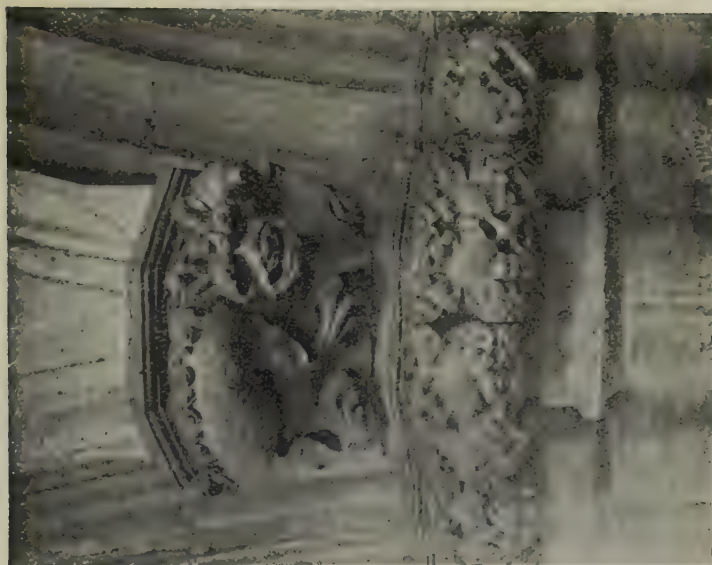
This aisle will be described with the same numbers as the corresponding aisle on the north side. It has seven bays, the easternmost being called :

THE SEVENTH BAY OF THE SOUTH AISLE.

(28). THE EAST WINDOW. This is of three lights, with decorated work in the tracery, and, like the great East Window and that at the east end of the North Aisle, it has a walk at the bottom. This is reached by a staircase which is entered through a door at the south-east corner. The glass in this window is partly old and partly new, the old having been repaired and the new given by Col. Hawdon, in 1917, as a memorial to his brother, Joseph William. The three main lights are entirely new glass ; that in the tracery



Altar Screen.



Choir Capital.

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is old, except the shields in the second and third quatrefoils, which represent the arms of Bridlington Priory and Beverley Minster. The shield in the top quatrefoil is that of Henry, Earl of Lancaster and nephew of Edward I. He was the son of Edmund Crouchback and died in 1345. Under the figure of St. William, of York, in the centre light, are the arms of the Saint of York. The figure to St. William's right is St. John of Bridlington; that to his left is St. John of Beverley. Below the Bridlington saint is the scene representing the Canons of the Priory asking St. John to be their Prior. Beneath the Saint of York is the famous York scene when the Ouse Bridge collapsed and the people were saved by the saint's intercessions. Under St. John of Beverley is an incident in the Saint's life. The three borders should be noticed: Roman "B's" for Bridlington; broken bridges for St. William; water bougets for Beverley. One or two of the bougets are old glass.

The inscription at the foot reads:—

*"Ad Dei gloriam et in memoriam Joseph Gulielmi
Hawdon qui obiit xix die mensis Novembris A.D. MCMXI
et anno Aetatis suæ Sexagesimo tertio Haec Fenestra
Thoma Gibson Hawdon fratre ejus dedicata est."*

(29). ABBOT ALEXANDER. On the bench-table beneath the east window is the oldest monument that the Abbey possesses. It is the grave-cover of the tomb of Abbot Alexander (1214–1221), and was found in 1867 about the centre of a line joining the two responds leading into the present South Transept, and slightly in front. The coped stone bears the Abbot's name in Lombardic letters, the angles at the sides being ornamented with dog-tooth. The lettering is remarkably clear, thanks to the fact that it was buried for so many centuries.

(30). ABBOT BARWIC'S TOMB-SLAB. In front of the window, on the floor, are three grave-slabs of the Abbots of Selby. They have been moved to this position from other parts of the Choir, and are now railed and roped off for protection. The one to the left is that of John Barwic, who was Abbot 1522–1526. There is

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an inscription round the border, and the emblems of the four Evangelists at the corners. The Abbot is in full canonicals—alb, dalmatic, chasuble, amice, shoes, ring and mitre. The mitre is a good example of a mediæval one, and his crosier, held in the right hand, has the crook turned outwards. Abbot Barwic died March 31st, 1526. The inscription is :—

“ Fato lugifero jacet hic tellure Joh'es Do'pn' Barwic'
op'e valde bon' Bis binis an'is pastor laudabile cu'ctis
P'buit exe'plu' sic penetratur polu' qi obiit ij k'l Ap'l' A°
d'ni m° D° xxvj° c' a'i'e p'pc' d'.”



Grave Slab of Abbat Selby, 1504.

(31). ABBOT LAURENCE SELBY'S TOMB-SLAB lies immediately to the right of Barwic's. He was Abbot 1486-1504. He is clad in Eucharistic vestments, with mitre and crosier. On the sinister side of the head are the Abbey arms, showing the three swans with wings

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raised, and not "close," as frequently represented. The Abbot's hands are folded upon his breast, the head resting on two crossed-cushions. He died March 30th, 1504. The inscription round the border is :—

"Hic jacet Laurencius Selby quondam Abbas istius
monasterii qui obiit tertio Kalend. aprilis anno d'ni milli^{mo}
cccc^{mo} iiii^o cui' a'i'e propicietur deus amen."

The Evangelistic symbols—Matthew, John, Mark, Luke—are in the angles.

(32). ABBOT SHIREBURN'S TOMB-SLAB. This is the one to the south of Laurence Selby's. It is of alabaster, but is much broken. The Abbot is wearing Eucharistic vestments and on his head is the mitre. His head rests on a square cushion and his hands are crossed on his breast. Formerly an inscription ran round the border, but much of it has perished. Shireburn was Abbot longer than any other Head of the House—1368 to 1407. Fortunately the inscription has been preserved by Mr. Morrell, and ran :—

"In Selby natus, Johannes de Shireburn vocitatus
Funere prostratus, abbas jacet hic tumulatus :
Annis ter denis notus, vixit bene plenis,
Qui demptis penis, turmis jungatur amænis. Amen."

"Born in Selby, John surnamed de Shireburn (was) prostrated by death (and) here (as) Abbot lies buried. Well-known for thrice ten years he lived to a good old age, and freed from pains, he is joined to the happy multitudes. Amen."

(33). SOUTH-EAST DOOR. To the right of these slabs is a door. This gives access to a staircase which leads to the passage across the three East Windows, as also to the Clerestory passage and the roof of the Aisle. A further ascent takes us into the large room above the Choir ceiling, in which a thousand people could be

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accommodated. The room is lit up by a large window above the Jesse window. It has beautiful reticulated tracery. The window, however, cannot be seen from the inside of the Church.

(34). SOUTH-EAST WINDOW. In this window are some fragments of old heraldic glass. In the top quatrefoil is a shield : England with a label of France. This has been ascribed to three different men :—

- (a) Edward of Woodstock, son of Edward III ;
- (b) Thomas, Earl of Lancaster, nephew of Edward I ;
- (c) Edward II, when he was Prince of Wales.

In the present writer's view all these ascriptions are wrong. He believes it is the shield of EDMUND, 1st Earl of Lancaster, who was the second son of Henry III. He married Blanche of Artois, " when he differenced his shield of England with a label of France " (Boutell, small ed., p. 123).

In the second quatrefoil is the red saltire of TIPTOFT, and in the third is the blue, rampant lion of FAUCONBERGE, or BRUS. The fragments of ancient bordures should be noticed :—

- 1st light : Bordure of Castile (Castles and cups).
- 2nd light : Displayed Eagles.
- 3rd light : Bordure of Castile.

(35). A CURIOUS FIND. In the glass case on the aisle wall of this seventh bay is a print of the Seal of Abbot William de Aslakeby (1280-1293). The wax impression from which the print was taken is now in the British Museum, and was made in 1282. The impression to the right of the print was made about eight years ago from the same matrix—or seal—and the matrix has been at the bottom of the North Sea for probably six centuries. Its recovery is a fascinating story. Two Yarmouth fishermen were plying their trade off the south tail of the Dogger Bank. With their fish was an

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"awd stone" with the figure of "a man and some print on it." On landing, they took the stone to the late Rev. Forbes Phillips, Rector of Gorleston, near Yarmouth. He cleaned the stone, got an impression, and found the word "Selbiensis" on it. Then he communicated with the present writer. In the end it came back to its old home, and is now preserved in the Vicarage safe. From it the wax impression to the right was made. The print and the impression are exactly the same, to the least peculiarity of every letter. The legend on it is:—

[SIG]ILLV SCI GERMANI SELBIENSIS ECLE.

Sigillum Sancti Germani Selbiensis Ecclesiæ

(The Seal of St. Germanus of the Church of Selby).

The figure on it is the Abbot, pontifically vested and seated, and holding in his left hand the crosier with the crook turned inwards. He is not wearing a mitre. Yet Abbot William succeeded Abbot Thomas de Whalley, who obtained the grant of the mitre for himself and his successors for ever. And thereby hangs a tale!

We now pass into the

SIXTH BAY OF THE SOUTH CHOIR-AISLE.

(36). EVIDENCE OF ANCIENT DOORS. On the pillar to the right and the respond on the wall-side are the crooks of iron hinges. These clearly show that doors formerly stretched across the aisle here. They would shut off, when necessary, the Chantry Altar of St. John Baptist, which was under the East Window of the Aisle. There is also evidence that there were similar gates in the North Aisle, though all trace of hinges is gone.

(37). PANELLING. The panelling at the back of the south side of the Sacarium should be noted. It is like that in the North Aisle.

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(38). LAZARUS WINDOW. The glass in this window was inserted in 1860, the cost (£100) being raised by subscription. There is no inscription, but at the bottom are the words: "Glory to God in the highest." There are six scenes illustrating the story of "Lazarus of Bethany." The three lowest scenes represent: (1) Lazarus sick (St. John xi., 1); (2) the friends of the family offering consolation (v. 19); (3) meeting of Jesus and Martha (v. 26). The three upper scenes are: (4) Mary meeting our Lord (v. 29); (5) "Jesus wept" (v. 35); (6) Lazarus raised from the dead (v. 43). In the top quatrefoil are the words: "The Prynce of Lyfe"; in the second: "Worthy is the Lamb"; in the third: "Goodwill towards men."

THE FIFTH BAY OF THE SOUTH CHOIR-AISLE.

(39). WEDDALL WINDOW.—This window was dedicated on Easter Sunday, April 8th, 1860. It is a memorial window, as the inscription records:—

"Charles Weddall, obiit 16 October, 1850, æt. 85.
Elizabeth, his wife, obiit 16 July, 1856, æt. 74. To the
glory of God, and in filial and affectionate remembrance
this window is erected by their children, 1860."

It depicts six scenes illustrating the early life of Jesus: the three lowest scenes are: (1) The Shepherds appearing; (2) the visit of the Magi; (3) the Presentation of our Lord in the Temple. The three upper scenes: (4) Jesus found by St. Mary and St. Joseph; (5) Christ amid the Doctors in the Temple; (6) the boy Jesus in the carpenter's shop. In the top quatrefoil are the words: "Honour thy father and thy mother"; in the 2nd: "The memory of the just is blessed"; in the 3rd: "He gave of his bread to the poor."

(40). AN ANACHRONISM. One of the scenes in the window just described is interesting, because of the curious anachronism it contains. It is the one on the left-hand side of the upper three



North S.de of Choir.

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which represents the episode in our Lord's boyhood. He is 12 years old and has been visiting the Temple. On the return journey Jesus was missing, and he is found by His Mother and St. Joseph. The Holy Child is saying to them: "Wist ye not that I must be about My Father's business?" His left hand is being waved in the direction of the Temple. It was 20 years before the Crucifixion, but on the Temple, a Jewish Church, is the *Christian* Emblem: the Cross!

We now leave the South Aisle temporarily and enter

XI. THE CHOIR.

Entrance is obtained through the iron gateway opposite the window.

(41). ALTAR RAILS. These are beautifully wrought and worthy of their position.

(42). THE ALTAR AND REREDOS. The Altar is a fine piece of workmanship. It is of oak, with good carving in front, making the use of altar-frontals unnecessary. On it in various places are the instruments of the Passion. In front of the Altar are two massive brass candlesticks, and on a gradine are the two Eucharistic lights, and on a second are six other candlesticks of the same metal. The Cross in the middle is exquisitely wrought. The Reredos is the work of Peter Rendl, of Ober Ammergau. It is full of detail, representing the "Lord's Supper" and the incidents of the Crucifixion. Above is the Figure of Christ upon the Cross, unfortunately somewhat hidden by the frame of the Reredos, which was not made by Peter Rendl. At the sides of the Reredos the stone screen should be noticed. It bears some very fine diaper-work; and above are representations of the four Evangelists in curious order: St. Mark, St. Luke, St. John, St. Matthew.

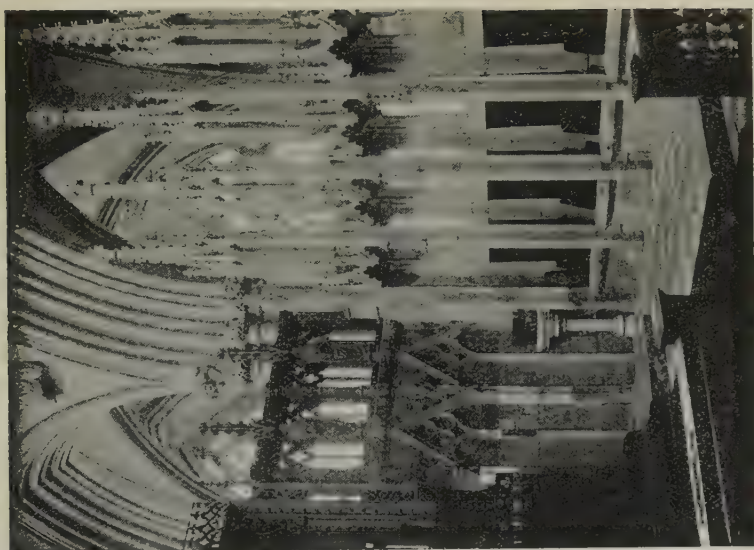
(43). THE AUMBRIES. On the left of the Sanctuary is a series of Aumbries, five in number. They are of excellent design, and

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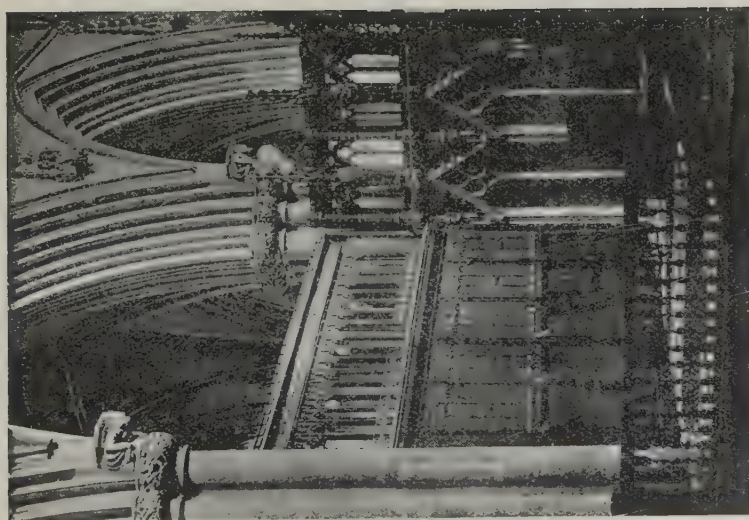
though not the originals, they are exact replicas of what was there before the Fire. These Aumbries were used for keeping the sacred vessels and other things connected with the Sanctuary. The middle one is different from the other four, and was evidently used as an "Easter Sepulchre." Some visitors are sceptical when this statement is made. "It is too small," they say. But it should be remembered that an Easter Sepulchre was intended for the burial of the "Host" and not for a figure the size of a human body. To the left of the Aumbries is a long, narrow cupboard, in which was placed the Crosier of Selby's mitred Abbot. It is fortunate that these excellent examples of 15th century Aumbries had been photographed, drawn, measured and rubbed, before the Fire, and that all their details were known.

(44). SEDILIA. Opposite the Aumbries, on the other side of the Sanctuary, are the Sedilia. They also were erected in the 15th century, and it would be difficult to find a more beautiful example. We are reminded of the Sedilia in Durham Cathedral. Fortunately they were very little damaged at the 1906 Fire. It will be noticed that there are four seats and not the usual three. Whether the upper part was erected at the same time as the lower, and afterwards came to grief, is not known; but in the middle of the last century the pinnacles were missing, and the present ones were added, or restored, in 1892. The decoration is really of sumptuous design, and must be carefully examined to be thoroughly appreciated.

(45). THE WASHINGTON ARMS. In the Clerestory window above the Sedilia is a shield in the second light: *Argent*, two bars and in chief three mullets, pierced, *gules*. These are the Washington arms. The shield was in existence in 1584, and probably a couple of centuries earlier. But the only certain fact is that it was there in 1584, in which year it was described by Glover. How it came to be there, and for what reason, we do not know. Probably it was erected by, or in honour of, some member of the family from which President Washington sprang,



Sedilia.



Ambries.



The Washington Arms.



American Flag in front of the Washington Window.

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who would be a benefactor of the Abbey. The three stars (" mullets ") and the two " bars " (stripes) are very clear, and anyone can readily appreciate the suggestion that the Washington Arms are the American Flag in embryo. In front of the window, for that reason, is the United States Flag—the Stars and Stripes—which was the gift of an American lady. The Abbey shield is the original glass, not a copy, and it is remarkable that it should have come down to us through all the changes and chances of the centuries.

(46). THE CLERESTORY HERALDRY. In the same Clerestory are some other heraldic shields. The one next is "*Argent, a bend sable*" for HOUGH. In the next window are (1) DAVEREIGNES of Millseynt, and (2) ROMYNG. In the next are (1) BEAUFORT and (2) LONDESBOROUGH. On the opposite side of the Choir there are also shields in the Clerestory windows. In the 5th window (from the west) are (1) DE WARRENNE and (2) NEVILLE of Chevet. In the 6th window are (1) ST. MARTIN and (2) LATHOM.

(47). A BEND SINISTER. One of the shields just referred to has been a great puzzle to many—the St. Martin shield. The perplexing part of it is the bend *sinister*. People have wondered what man wanted to announce to the world the fact that he belonged to an illegitimate stock. The only answer that has been furnished was that of the Rev. J. Harvey Bloom given in 1892. He said that the shield belonged to the family of Bissett, whose arms were: *Argent, a bend sinister gules*. But unfortunately Mr. Bloom omitted to notice the bordure round this Selby shield: a bordure counter compony *or* and *azure*. Bissett had no such bordure and Bloom's identification is wrong. As a matter of fact the bend sinister has got on the shield by accident. Before the 19th century it was always blazoned as a bend, and not a *bend sinister*. The first person to describe it as sinister was Mr. Morrell, whose *History of Selby* was published in 1867. From that time to the present every writer has called it a bend sinister, and as such it now certainly exists. What is the explanation? Quite clearly some alteration took place between 1801 and 1867. There can be no doubt that the change

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was made in 1865, when all the windows in the Clerestory were taken out for repair, re-leading, or re-glazing where necessary. The glass was put back in 1866, and evidently this shield was placed *inside out*, and the bend became a bend sinister, the owner of the arms being made illegitimate by a glazier's blunder! So the coat of arms is that of the pre-Conquest family of St. Martin, the forbears of the De Warrenes. Later on the De Warrenes left out that part of the arms which was inside the bordure, and extended the "counter compony or and azure" all over the shield. The De Warrene arms so became "chequy or and azure." It occurs twice in the Abbey at the present time, and once with a chequy chief in the window further west.

(48). STATUE OF ST. GERMANUS. On a bracket on the north side of the Altar rails is a life-size figure of St. Germanus, the patron Saint of the Abbey. The bracket is the old one, but the original statue had disappeared. The present one was erected in 1913, and was the gift of Canon Nolloth, then the Vicar of Beverley Minster.

(49). STATUE OF ST. MARY THE VIRGIN. Opposite the figure of St. Germanus, on the south side, is another. The figure, as her emblem shows, is that of the Blessed Virgin. The dedication of the Church was a triple one—Our Lord, St. Mary and St. Germanus. This statue of St. Mary is the gift of Col. Hawdon, and was erected in 1913. It is hoped that at no distant date a figure of Our Lord, as the Good Shepherd, may be placed on the pedestal over the door into the Sacristy.

(50). THE CHOIR LECTERN. This was placed in the Nave at the 1909 Restoration, as it was considered that the old brass Lectern was too much injured by the Fire to be capable of repair. Later on it was found that it could be adequately restored, and the cost of the work was borne by the late Mr. R. B. Parker. The modern wooden one was removed into the Choir, and is now used for special Choir services.

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(51). A VIEW OF THE CHOIR. Standing in front of the Altar rails, it is well to turn round and look west. The beauty of the Choir as a whole will be at once realised. The things to be noticed are the clustered pillars, with their fine bases and sumptuous capitals. Above each capital is a bracket on which formerly stood a figure. The canopies over the figures still exist in all their loveliness. On the top of each is a finial, which acts as a sort of base to the vaulting-shaft, with a rich capital at the top. From this springs the vault, begun in stone and continued in wood, right up to the boss in the centre. The series of bosses is a fine one, some of them being nearly a yard across. On the brackets there were formerly statues the whole length of the Choir on each side, and a faculty has been obtained to erect modern ones representing our Northern Saints. Each one will cost about £80, and the only reason for delay is the want of funds. It will be noticed that there is no Triforium in the Choir, but the wavy parapet, running the whole length of the beautiful Clerestory, should be noticed. Behind the parapet is the Clerestory passage, the dark portions behind the wall spaces being specially noticeable. It must not be forgotten that above the Choir ceiling, and between it and the outer roof, is a large room, the length of the whole Choir. It gets its light from a big east window over the "Jesse." The upper window can be seen only from the room itself and from the Churchyard. It is quite a large one, with unsurpassed reticulated tracery.

(52). PARAPET FIGURES. The wavy parapet of the Choir, on both sides, had figures resting on them formerly, as is the case on the outside of the Church. In the Choir there were usually two figures in each bay; in some there were three. In the bay next to the Central Tower, on the north side, the two figures still remain. The subject of the one next to the Tower is difficult to make out. It is a man seated, with something over his right wrist, and holding something in his right hand. His left hand seems to be grasping some object. The face is bearded, and his right foot is showing beneath his robes. But whatever it is, the other figure is clearly a representation of a man astride a lion, tearing its mouth

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open with both hands. It may be a sculptured representation of I Samuel xvii., 34. In that case the man would be David. But he has a long, curious, beard, and flowing locks, and the figure most probably represents Samson slaying the lion (Judges xiv., 6). Opposite, on the south side, one of the figures is complete, and the lower portion of the other remains. What they represent is not clear.

(53). CORBEL TABLE. On the Tower pier, on the north side, is a curious corbel table. There are three corbels. The middle consists of two seated figures, their knees bent under the edge of the corbel. On either side the corbels represent tied bundles of sticks. Possibly they were so carved in honour of some benefactor who supplied the Abbey with timber. It is well to compare with these corbels those on the south side. They are quite modern and are lifeless compared with the old ones on the north side.

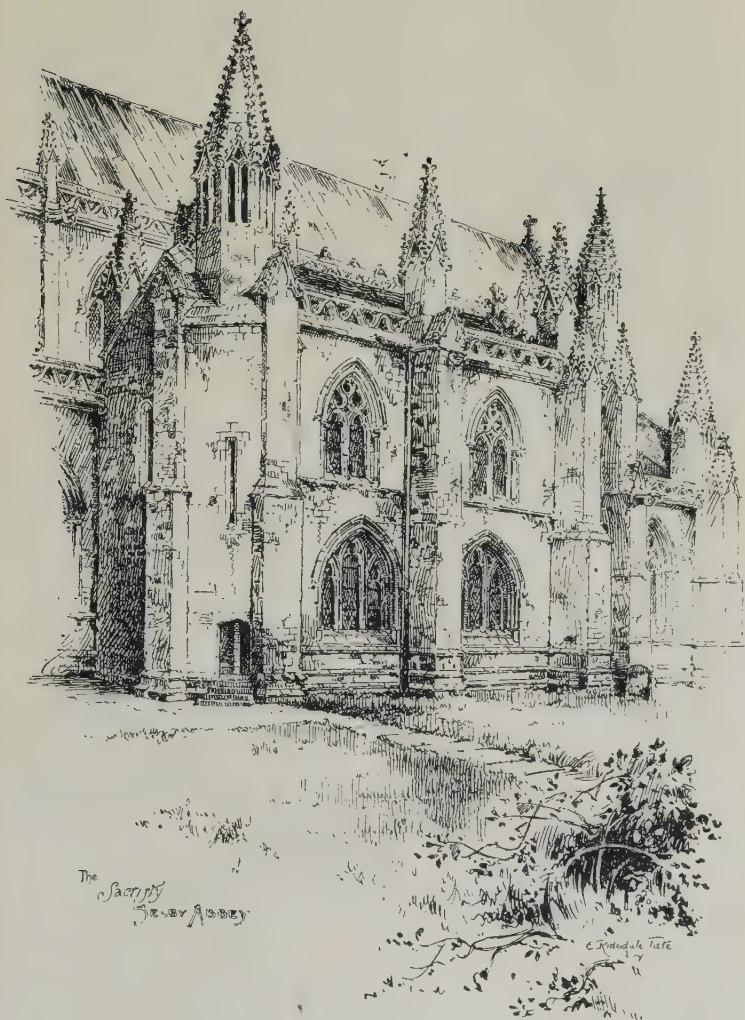
We now leave the Choir and once more enter the Aisle.

THE FOURTH BAY OF THE SOUTH CHOIR-AISLE.

(54). QUASI-WINDOW TRACERY. The wall-space in this bay looks as if at one time there had been a window, which at some time was built up. It never was a window, however, for the room behind was built at the same time as the wall. This window-like tracery was executed to do away with a blank wall-space. The shafts at the sides are even finer than those in the windows. The side panels, too, should be noticed. They have a double arch at the top, the upper one being more acutely pointed than the lower. In the centre of the circle at the top is a decorated boss.

THE THIRD BAY OF THE SOUTH CHOIR-AISLE.

(55). WALL-SPACE. This is like that of the fourth bay. The boss in the centre of the upper circle, it should be noticed, has a face upon it.



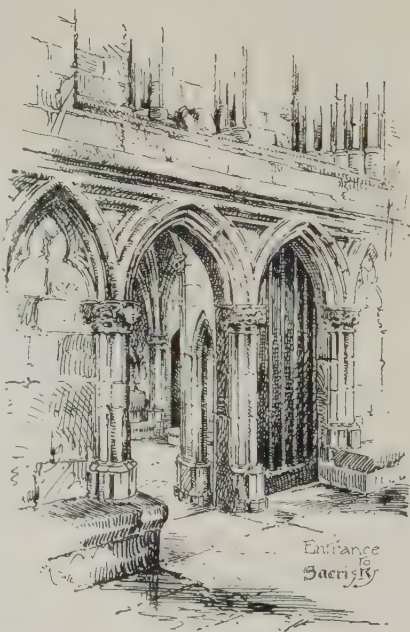
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(56). SACRISTY DOORS. The arcading below is different from that in the other bays. Here there are only five arches instead of six, two of them being made wider in order to give room sufficient for doors. Above the doorways the pedestal should be noticed, on which formerly a statue stood. It is on this pedestal that it is hoped a figure of Our Lord, as the Good Shepherd, may be erected, when a donor can be found.

XII. THE SACRISTY.

As we enter through one of the two doorways into the Sacristy, the first thing that strikes us is the division wall between the two doorways. Instead of being plain and uninteresting, it is pierced by a long, narrow, pointed arch. The Sacristy, which retains its old vaulting, has been described as "one of the finest, if not the finest remaining in England" (Selby Coucher Book, I., p. xiv.).

(57). EAST WINDOW. This, which consists of three lights, contains old, interesting glass, which was moved to this position from other parts of the Church in 1861, as the inscription at the foot of the window shows. In the centre light are three shields of arms. The top one has been attributed to Thomas Plantagenet, fifth son of Edward I, and also to Thomas de Woodstock, sixth son



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Interior
of
Sacrifry.
C Risdale sculp.

of Edward III. The middle shield is that of GREY ; and the bottom one has been assigned to Edmund of Woodstock, "son" of Edward II ; to Edmund of Woodstock, "brother" of Edward I ; and to Thomas of Woodstock, "brother" of Edward III. In the north light are two shields : (1) CLIFFORD and (2) MEINELL. In the south light, also, are two shields : (1) FITZ-HUGH and (2) PAGNELL. At the top of the centre light should be noticed the curious picture, in stained glass, representing two monkeys killing a pig.

(58). ALTAR OF ST. NICHOLAS. To the left of the window is a large Aumbry, and to the right a Piscina, clear evidences that an altar formerly stood under the East window. It was the Altar of St. Nicholas. The present table is not an altar, but on it is the

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interesting Altar Cross that before 1906 stood on the High Altar. It was badly damaged at the Fire, but has been repaired and straightened, though not re-lacquered.

(59). THE STONE VAULT. The Sacristy has a stone vault. It is in two bays "with moulded ribs, having ridge ribs both ways, and wall ribs." It is supported by rich clusters of triple shafts, the bases of which rest upon the stone bench which goes all round the room. The three bosses in the vault should be noticed. The middle one is a shield bearing the Abbey arms. At some time this had a hole made through it, in which the gaspipe is inserted!

(60). SOUTH-EAST WINDOW. In the south wall of the Sacristy are two windows. The eastern-most contains some modern, coloured glass, showing the Fire of 1906.

(61). SOUTH-WEST WINDOW. In the middle light of this window is a fragment of old glass.

(62). STONE RECESSES. Beneath the south-west window are three arched recesses. They are 15 inches wide and 14 inches deep. At the foot of the recesses is a ledge, which projects slightly. For what purpose these were used, the writer does not know. It has been suggested that they were for three prepared Sacraments at the various Chantry altars.

(63). LAVATORIUM. To the west of these three niches is the ancient Lavatorium, or Sacarium as it is now sometimes called. It is one of the very few left in the country which have come down from the olden times. It was evidently supplied with water from a cistern that would stand in the recess behind. Now the water is furnished by a tap.

(64). NEWEL STAIRCASE. In the south-west corner of the Sacristy is a doorway which leads to a newel staircase, by which access is gained to the



Interior of the Nave looking East (before the fire).

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XIII. SCRIPTORIUM.

This is a room over the Sacristy, and the same size. Like the Sacristy, it had formerly a stone vault, which is now gone. During the 18th and 19th centuries the Blue Coat School was held in this room, and it may be that the vault was removed and the present flat ceiling substituted in order to give more cubic air-space for the School. It may also have come to grief when the Central Tower fell in 1690. But portions of the vaulting shafts and springers are still to be seen. The room is by some writers spoken of as the "Upper Sacristy." It may have been used in olden days as Library, Treasury, or Muniment-room. The origin of the name, Scriptorium, which is now what the room is invariably called by Selby people, is not known. It is lighted by an East window, two South windows and a small one in the west wall. There is nothing in the room of special interest, and the visitor need not make the ascent of the stair to see it. This description should suffice. We now leave the Sacristy, and for the third time enter the South Choir-aisle.

THE SECOND BAY OF THE SOUTH CHOIR-AISLE.

(65). MODERN STONE CARVING. In the arcading of this bay, west of the Sacristy doors, are seven capitals, which are the work of Mr. T. Strudwick. They were presented by Lord Vestey. On them are to be seen : (1) a cock and hen ; (2) a cow ; (3) a pig eating acorns ; (4) a stag's head ; (5) a bird eating berries ; (6) a fish amid seaweed ; and (7) a rabbit.

(66). HAWDON WINDOW. This window illustrates the miracle of "Christ walking on the Sea." In the first light is the boat in which are the Disciples. There is an English touch about the scene, for the boat is named "Bethsaida," and there appears the apt text : "He shall guide thee continually." Below the scene an angel holds a scroll bearing the words : "He saw them toiling in

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rowing for the wind was contrary unto them" (St. Mark vi., 48). In the next light Christ is addressing the Apostles, His words, on a scroll at the bottom: "And saith unto them, Be of good cheer; it is I; be not afraid" (St. Mark vi., 50). In the third light the boat lands, on a scroll below being the words: "And immediately the ship was at the land whither they went" (St. John vi., 21). Above the three lights are angels playing all manner of musical instruments. In the top cinquefoil Christ is seen in prayer, on scrolls the words appearing: "He departed into a mountain to pray" (St. Mark vi., 46). At the foot of the window is the inscription:—

"To the Glory of God and in memory of George Stephenson Hawdon, who died on the 19th April, 1895, this window is dedicated by his brothers, T. G. and T. W. Hawdon, A.D. 1897."

The second name is wrong: it should be "J. W. Hawdon."

THE FIRST BAY OF THE SOUTH CHOIR-AISLE.

(67). WILLIAM HAWDON WINDOW. The glass in this window was inserted in 1891 in memory of Col. Hawdon's father, who died January 2nd, 1887. The inscription at the foot reads:—

"To the Glory of God and in memory of William Hawdon, who died Jany., 1887, aged 72 years, this window is dedicated by his three sons, Tom Gibson, Joe William and George Stephenson, A.D. 1891."

In the first light Christ is riding upon an ass, and the children are strewing flowers. The words on the light are: "Blessed is He that cometh in the name of the Lord." In the centre light, our Lord is driving out the money-changers from the Temple, and underneath appears the verse: "My House shall be called the House of Prayer, but ye have made it a den of thieves." The third light depicts the Children in the Temple acclaiming Christ, the words below being:

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"The children crying in the Temple, and saying: 'Hosanna to the Son of David'" (St. Matthew xxi., 15). In the cinquefoil at the top is an angel bearing a scroll on which is inscribed: "Except the Lord build the house, they labour in vain that build it" (Ps. cxxvii., 1).

Beneath the middle light are the Hawdon arms: *Gules*, on a chevron *or* a lion rampant of the first between three crosses crosslet fitchee of the second.

(68). AISLE ARCH. At the west end of the South Aisle of the Choir, until 1912, was a wall, with a small door in it. This wall was taken down when the South Transept was built, and some of the old capitals came to light. These were cleaned, and where necessary repaired, and the new ones made like them. They are much flatter than the other Choir capitals, and are an interesting example of the work of the period.

We have now seen the Choir in all its parts, and passing beneath the Aisle arch we enter the

XIV. SOUTH TRANSEPT.

The old Norman Transept was destroyed by the fall of the Central Tower in 1690, and was not rebuilt. For more than two centuries a plain, ugly wall existed, joining the south wall of the Choir to the south wall of the Nave, an uninteresting doorway and window of the kitchen order having their place in the middle. But in 1911-12, through the generosity of the late Mr. William Liversidge, the present Transept was built in the decorated style, with a fine south doorway and a large south window. There are also side windows and large Clerestory windows, with a Clerestory passage. It will be noticed that the ceiling resembles that of the Choir, with fine shafts, capitals and corbels. The Vault, like that of the Choir, is of wood, with stone springers, the Clerestory windows being of four lights each, with decorated tracery. A wavy parapet runs below the windows, in front of the Clerestory passage.

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(69). MODERN "NORMAN" ARCH. To the east of the Transept stood formerly the old Norman apse. The north pier, with its capitals and bases, still exists, and the new south pier was made to correspond, a Norman arch being thrown over. The arch is built up, and in the wall is placed a two-light window, in which stained glass was placed by Mr. Liversidge, with figures of Queen Victoria and Prince Albert. Below the figures are the Royal Arms and those of the Prince Consort. The railway engine and plan of the Crystal Palace (1851) should be noticed, reminiscent as they are of Victorian doings and developments. Below the figure of the Queen are the words: "Jubilee 1887; Diamond Jubilee 1897." And underneath the figure of the Prince, he is described as "Albert the Good." The inscription at the foot is:—

"To the Glory of God, and as a memorial of Queen Victoria and Albert Prince Consort this window was dedicated by William Liversidge, Justice of the Peace, and his wife, A.D. 1914."

(70). THE GREAT SOUTH WINDOW. This is of six lights, with decorated tracery above. It was filled with stained glass by Mr. Liversidge, the work being done by Ward & Hughes, of London. The tracery in the main represents the Arms of the Northern Sees and the three Suffragan Bishops of York Diocese. On the dexter side are York, the Abbey Seal, Liverpool, Chester, Wakefield, Durham, Sodor and Man. On the sinister side are Ripon, Bishop Kempthorne (Bishop of Hull), Newcastle, Manchester, Bishop Crosthwaite (Bishop of Beverley), Carlisle, and Bishop Quirk (Suffragan Bishop of Sheffield).

The large figures in the main lights represent St. Germanus, The Madonna and Child, William the Conqueror (the Royal Founder of the Abbey), Abbot Benedict, Queen Matilda, and Abbot Hugh. Above are four local episodes: (1) Germanus appearing to a robber; (2) Germanus delivering a prisoner, angels removing the roof from his cell; (3) Germanus rebuking a sleeping nun, and recalling



South Transept (Exterior).

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her to her devotions by reminding her of Selby Abbey, which is seen as in 1154, surrounded by a "glory"; (4) Germanus casting out a devil.

Beneath the large figures are six local scenes: (1) Abbot Benedict planting his Cross by the Ouse in 1069; (2) Consecration of Abbot Benedict; (3) William the Conqueror granting the Charter to the Abbot in 1069; (4) Abbot Hugh and Monks building the Abbey (c. 1100); (5) Queen Matilda and her maids working Bayeux Tapestry, Henry I, born at Selby, being in his cradle; (6) Dedication of Transept on Sept. 26th, 1912.

Below these again are: (1) York City Arms; (2) St. William of York; (3) William Liversidge, the donor of the Transept; (4) Mrs. William Liversidge; (5) Angel bearing laurel leaves; (6) Selby Abbey Arms, showing the swans with wings "close" as they were sometimes represented.

(71). ROYAL WINDOW. The window on the west side of the Transept, like the one opposite, is filled with "royal" glass, the gift of Mr. Liversidge. Edward VII is pictured in one light, with the Royal Arms below, and Queen Alexandra occupies the other light, her coat-of-arms being underneath. To the left of King Edward's coat-of-arms are the words: "Edward the Peacemaker," and to his right is an aeroplane in flight. To the left of the other shield are the words: "Queen of the Roses," and to the right is a basket filled with roses, called "Queen Alexandra's Roses," and described as being "sold in aid of Hospitals." The inscription at the foot is:—

"To the Glory of God and in memory of King Edward VII and Queen Alexandra this window was dedicated by William Liversidge, Justice of the Peace, and his wife, A.D. 1914."

At the head of the window is a shield: Argent a cross gules, and beneath, on scrolls: "Dei gratia."

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(72). STRINGCOURSE. The moulding on the lower part of the wall and pier should be noticed. It has a chamfer above and below, and a double quirk is seen running along the string. This moulding goes all round the wall of the earliest building, including the piers supporting the Central Tower, the Transepts, the whole of the south wall, except about six feet at the west end, and two bays and a third of the north wall.

(73). OLD TRIFORIUM ARCH OF SOUTH TRANSEPT. The arch leading into the South Aisle of the Nave is a beautiful Norman one, with Norman capitals and bases. It is of three orders. Above the arch may be seen a fragment of the old Transept Triforium. It is Norman. One shaft, with its base and capital, remains, and a portion of the Arch is to be seen. It is like the Nave Triforium, and the two should be compared.

We now pass through the Arch and enter

THE NAVE.

XV. THE SOUTH AISLE OF THE NAVE.

FIRST BAY.

(74). HOLY WATER STOUP. This Stoup, on the left-hand side, is the first thing to be noticed. It is a large one, above the base of the Respond. In front of it is a well-defined, incised Cross. The Stoup is in its normal place, for use by those who entered the Church by the Processional Door close by.

(75). PROCESSIONAL DOOR. To the west of the Stoup is a doorway with a pointed arch, and in the next bay is an old, built-up Norman doorway. Which of these was the old Processional doorway, leading from the East Cloister, is not certain. If there was not a West Aisle to the Transept, then this doorway with the pointed arch would be opposite the Cloister Walk; if there was a West Aisle, then the old Norman door would be the Processional one.

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(76). **ST. THOMAS WINDOW.** In this first bay of the Aisle is a three-light window, with a curious, but beautiful pentagon over the middle light. All the windows in this Aisle are of the same character, and would be erected in their present form after the Fire that occurred in the middle of the 14th century. This first window is filled with modern glass by Hardman. The subject is the appearance of Christ to St. Thomas on the Sunday after the first Easter Day. In the middle light is Christ, and kneeling before Him is St. Thomas, who is "reaching forth his hand." In each of the side lights are five Apostles, all looking at the Risen Christ. The subject is an apt one, as is evident from the names on the inscription at the foot :—

"To the Glory of God. Also in memory of Tommy and Susannah Hawdon, whose monumental tablet is in the North Aisle of the Nave. This window was given by their son, Thomas Hawdon, on the commencement of the restoration of the Abbey Church, Selby, Anno Domini 1872."

Beneath the central figure are the Hawdon arms, as already described.

SECOND BAY OF SOUTH AISLE OF NAVE.

(77). **WINDOW.** In the cinquefoil at the top of this window is a fragment of mediæval glass. It is put together in jumble fashion, but there are some architectural details in the glass; portion of the exterior of a crenellated building with windows, and an interior view showing a large arch, with something like a triforium interior beyond.

(78). **NORMAN DOOR.** Beneath this window is an old Norman doorway, now built up. It may have been built as the South Doorway of the Norman Church of two bays in the Nave, with the Norman Tower, Transepts and Apsidal Choir. When the Church was completed as it now is, with respect to size, this doorway may have been built up, and the one further east substituted as the Processional Door.

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(79). **STONE VAULT.** In the first and second bays of this Aisle the old Stone Vault remains. It is the only portion of the Norman Vault left in the Church. It is quadripartite and has bold, moulded ribs, transverse and diagonal. This vault is one of the evidences that the Norman Church, consisting of two bays of the Nave, would be used as the first Church temporarily. "It may be inferred," says Mr. Hodges, "that a temporary wall was now built across the Nave at the first clustered pier from the east, and a temporary roof put on at the level of the Clerestory stringcourse" ("Coucher Book of Selby," I., p. 13).

(80). **COMPOSITE PIER.** The large, clustered pillar to the west of this second bay is a very beautiful one. The base contains examples of four characteristic Norman ornaments: indented, lozenge, cable and pellet. The capital on the eastern side is well worth notice. It represents a man astride a crocodile. South of it is the cable moulding, and on the Aisle side a curious example of platted work, resembling, but differing slightly from, the ordinary cable moulding.

(81). **JOHN ARCHER, SEXTON.** In this second bay, to the west of the Norman doorway, is a mural tablet erected in memory of John Archer, who was a 18th century sexton at the Abbey. He died on the 15th September, 1768, and was buried on Sept. 17th, at the age of 74. He was evidently something of a Selby character, and on the tablet is an inscription which is perhaps more read than any in the Abbey:—

"Near to this stone lies Archer (John)
Late Saxton (I aver)
Who, without tears, thirty-four years,
Did carcases inter.
But, Death at last, for his work's past,
Unto him thus did say:
'Leave off thy trade, be not afraid,
But forthwith come away.'"
Without reply or asking why,
The summons he obey'd,
In seventeen hundred and sixty-eight
Resigned his life and spade."

The stone was formerly on the outside of the west front, but was placed here for security, the lettering being renewed.

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THIRD BAY OF SOUTH AISLE OF NAVE.

(82). HATCHMENT. On the wall of this bay is the only hatchment which the Abbey now possesses. It is that of Lady Petre, and on the hatchment her coat-of-arms appears in a lozenge. The Petre arms impale: quarterly (1) Howard of Corby; (2) Thomas de Brotherton; (3) De Warren; (4) Mowbray. Lady Petre (Agnes Emma) was the daughter of Henry Howard. She died 10th Feb., 1861, a widow, Lord Petre having died 3rd July, 1850. The second, third and fourth quarters of the impalement are Howard quarterings.

(83). MUTILATED DE WARREN ARMS. It will be noticed that one of the Howard quarterings on the hatchment just referred to was De Warren. It is curious that in the cinquefoil at the top of the window above the hatchment is a large piece of old heraldic glass. The shield has gone, but the "chequy, or and azure," patched considerably, is there, and the glass must have been the field of a De Warren shield of considerable size. The glass is mediæval and has been moved here probably from some other window in the Abbey.

(84). CAPITAL. The capital on the third bay side of the composite pier between the second and third bays has some curious sculpture. It represents a great mastiff devouring a man. It is repeated on the Nave side.

(85). FRANK RAW. On the floor of this third bay, opposite the hatchment, is a grave-stone with a curious epitaph. It is not so well-known as that of "Archer, John," but it is not less interesting:—

"Here Lyes ye Body of poor Frank Raw,
Parish Clerk & Gravestone Cutter;
And ys is writt to let yw know
Wht Frank for Othrs us'd to do
Is now for Frank done by Another.
Buried March ye 31, 1706.

Also Jane, his wife, Buried December 10th,
1726."

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FOURTH BAY OF SOUTH AISLE OF NAVE.

(86). WHITE LION RAMPANT. There is nothing of special interest in this bay, except the fragment of old glass in the cinquefoil of the window. The careful observer will notice that it contains a white lion rampant, evidently a portion of some heraldic shield. Perhaps it belonged to some Mowbray shield. There used to be such a shield in the East window of the South Choir-aisle. It was there in 1641: Gules, a lion rampant argent, armed and langued azure (Mowbray).

FIFTH BAY OF SOUTH AISLE OF NAVE.

(87). DOBSON WINDOW. The window in this bay was filled with modern stained glass in 1873, as is recorded on the inscription at the foot:—

“To the Glory of God and in affectionate remembrance of a beloved husband and five children this window is presented to the Church by Frances Haigh Dobson, 1873.”

The subject is a domestic scene of piety. Evidently the five children are depicted: one in the centre light teaching a younger one to pray; another in the east light is kneeling in prayer; a fourth, in the west light, together with the father offering his youngest child to our Lord, who is standing in the middle light. In the east light are evidently the parents, and in the west light the grandparents, whose names appear on marble tablets beneath the window. At the foot of the centre light is a coat-of-arms, somewhat difficult to decipher. It evidently is: *Argent*, a fesse nebulee between six fleurs-de-lys *gules* (DOBSON).

SIXTH BAY OF SOUTH AISLE OF NAVE.

(88). S.W. DOOR. In this bay is the South-west Doorway. It has no points of interest about it, and when it was made is not on record.

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(89). MARGARET HAWDON WINDOW. Above the S.W. Door is a window filled with modern glass by Hardman. It is in memory of Margaret, the wife of William Hawdon. She died Dec. 13th, 1853. At the bottom of the centre light is a coat-of-arms : Hawdon impaling Gibson, reminding us of the name of one of our past (1924) Churchwardens : Tom Gibson Hawdon.

The subject is a domestic one. Mrs. Hawdon is depicted in the middle light in her last sleep. At the foot is a figure kneeling in prayer. On either side are other sorrowing figures. The inscription at the bottom is:—

“To the Glory of God and in pious memory of Margaret, the wife of William Hawdon, of Selby, who died 18th December, 1855, aged 35 years. She is intombed with three infant children near this window, which the husband, still mindful of her, adorned on the restoration of the Abbey Church, begun A.D. 1872.”

SEVENTH BAY OF SOUTH AISLE OF NAVE.

(90). BLIND ARCADE. In the Aisle wall of this seventh bay may be seen a very curious blind arcade of four members. Each of them has a circular head worked out of a single stone. The Arcade is devoid of every kind of ornamentation, and is evidently of very early date. For what purpose it was made does not appear. It should not, at all events, be regarded as a built-up window, though in one comparatively modern drawing a window is shown.

EIGHTH BAY OF SOUTH AISLE OF NAVE.

(91). NORMAN DOORWAY. At the end of the Aisle wall is a Norman recess, which has evidently been a doorway. This would be used by the monks, or lay-brothers, when passing into the Church from the dormitory for the night offices.

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(92). DOOR TO TRIFORIUM. At the south end of the west wall of the Aisle is a door leading to the Triforium and the passage below the great West window.

(93). SOUTH-WEST LANCET. In mediæval times there was a transitional lancet like the one in the corresponding position in the North Aisle. At some time it was taken away, and a plain, square-headed window was substituted, as is seen in many drawings of the West front. But, later on again, the displacing window was itself removed, and the present one, on the old lines, was built. In 1885, this lancet was filled with glass, by Ward & Hughes, as a memorial to a Selby resident, Serjeant William Leaning, of the Coldstream Guards, who died Feb. 25th, 1885. The large figure at the top is Joshua and, beneath, he is represented as bidding the sun and moon to stand still: "Sun, stand thou still upon Gibeon, and thou, moon, in the valley of Ajalon." The battle is raging furiously. Below the window is a small brass, with an inscription:—

"To the Glory of God and in memory of Serjt. Leaning, of the Coldstream Guards, who died of his wounds whilst bravely serving his country, in the Soudan, Feb. 25th, 1885, this window is erected by the subscriptions of his friends."

(94). S.W. TOWER. The massive pier and responds in this eighth bay will be noticed, and the plain, but strong, character of the arches. This is explained by the fact that West Towers for the Church were intended, and partly built, though never completed. Whether it was because of the feared insecurity of the foundations, or the lack of funds, we do not know. But the two dwarf Towers can be seen outside, with their windows and arcading. At the top is a battlemented parapet and high pinnacles. On the south wall, outside, is also to be seen a curious and perplexing half-arch, a built-up doorway, and a bit of string-course that stops somewhat unexpectedly.

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We now leave the South Aisle, and passing right across the Nave, the visitor is advised to go into the

XVI. NORTH AISLE OF THE NAVE.

EIGHTH BAY OF NORTH AISLE OF NAVE.

(95). NORTH-WEST TOWER. This Tower, like the S.W. one, was never completed. It was intended, prepared for and partly carried out. This is clear from the massive pier and responds, and outside it is seen as a dwarf Tower, crocketed pinnacles having been added at a later date.

(96). WEST LANCET. The Lancet at the west end of this Aisle is transitional, round-headed and deeply splayed. It contains good, modern glass, the gift of Mr. William Liversidge. The large figure represents Benedict, the first Abbot. He carries his crosier aright, with the crook turned inwards, but he also wears the mitre, which is an anachronism, for Benedict never was a "mitred abbot." It was formerly but erroneously thought that he was the Abbot who obtained the grant of the mitre for himself and successors, but that privilege was not secured until the year 1256 (see Chapter VI). Below is the scene at Auxerre, dated 1069, when the monk Benedict had his celebrated vision, St. Germanus appearing to him, and telling him to leave his native land of France and go to Selby. There he was to build an abbey in honour of St. Germanus. He eventually obeyed, and Selby Abbey arose, William the Conqueror liberally founding and endowing it in 1069.

(97). D'ARCY MONUMENT. Under the Benedict window is the alabaster altar-tomb of Lord D'Arcy and Meinell, who died in 1411. His mutilated effigy rests on the tomb. The head, arms and legs are gone, but over his coat-of-mail are his quartered arms: D'Arcy quartering Meinell. Round his neck was the SS. Collar, a portion of which remains still. The monument is now in its fourth place. Originally it was in the Choir, on the south-west side of the Altar; then it was moved to the Nave; and later it was placed under the

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Jesse Window. But once more it seemed *de trop*, and it was taken down, the fragments being placed in the dark chamber over the North Porch. There they remained until 1916, when the monument was re-erected in its present position. Originally there were 12 shields round the tomb, borne by angels. Seven of these are preserved : *South end* : (1) Modern (*no arms*) ; (2) Grey of Wilton ; *East side* : (3) Neville ; (4) Willoughby quartering Fulthorpe of Ufford ; (5) De Ros quartering Meinell ; (6) Fitz-hugh ; (7) undecipherable ; (8) D'Arcy quartering Meinell.

(98). SMALL N.W. DOOR. To the north of the D'Arcy monument is a door giving access to the staircase which leads to the Triforium, Clerestory and passage across the West window.

(99). TRIFORIUM ABOVE THE EIGHTH BAY. In the space above this eighth bay of the Aisle there are hundreds of circular holes made in the walls. Their purpose has been a great puzzle. It used to be said that the chamber was covered with tapestry, and that these holes served to hold the tapestry ! But such a theory is an untenable one. It had also been suggested that in the holes were pegs on which to rest the rifles of the Selby Volunteers. It has also been said that on these pegs were placed boards, with perpendicular divisions, forming some hundreds of boxes. These, it is suggested, were for the Abbey pigeons. This last theory is the most likely one.*

(100). LANCET. The window in the north wall of this bay is a Lancet with a round head. It is like the one in the west wall, and was erected in "transitional" times. The glass is quite plain.

(101). SCULPTURED FRAGMENTS. On the floor and bench table are numerous fragments of sculptured stones brought from various parts of the building. Many of them had been used, inside out, as ashlar stones of the wall that stretched across the entrance to

* "There is a dove cot in the North-West Tower of Selby Abbey, where the original holes were of timber frame-work."—Francis Bond, *Eng. Ch. Architecture*, II, 918.

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the South Transept and taken down when the Transept was built.

(102). MORRITT CHAPEL. This west bay of the north Aisle was formerly spoken of as the "Morrith Chapel." It will be noticed that there are several mural monuments of the family to be seen on the walls. One of them has really good verses on it, composed by Canon Mason, of York, a good poet.

(103). RESPOND. The Respond in this bay is "transitional," and the archæological student should compare it with the Norman one occupying the corresponding position in the South Aisle.

SEVENTH BAY OF NORTH AISLE OF NAVE.

(104). WHITEHEAD WINDOW. The second window from the west is also of the transitional period. It is filled with modern glass to the memory of James Audus Whitehead, who died 2nd March, 1863. The window was the gift of Mrs. Whitehead, and the work was entrusted to Messrs. Heaton, Butler & Baynes, of London. The subject is the descent from the Cross, and at the bottom is the Whitehead crest: On a wreath argent and sable, a wolf sejant of the second. The motto is "Semper eadem." The wolf is not easy to see, and it is curious that Bloom, in his "Heraldry of the W. Riding Churches" (II., 20), describes it as "a boar's head couped." The inscription at the foot is:—

"In memoriam James Audus Whitehead, obiit 2 March, 1863."

SIXTH BAY OF THE NORTH AISLE OF NAVE.

(105). AUDUS WINDOW. The window in this bay is a 14th century one, and would be erected in place of an old lancet, a process that was carried on contemporaneously in the four bays east of the North Porch. This window was filled with glass, in 1867, in

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memory of James Audus, who died on May 14th of that year. It is a Resurrection window. The Resurrection is depicted in the centre light. In the west light the Holy Women are coming to the Tomb with their spices, and in the east light are St. Peter and St. John. At the bottom of the middle light is a Roman soldier sleeping.

(106). MEMORIAL TABLETS. Beneath the Audus window are five interesting *in memoriam* tablets, the central one being in memory of various members of the family of Lord Petre, who was Lord of the Manor of Selby, the lay Rector and patron of the advowson. The tablet was originally on a pillar in the Choir.

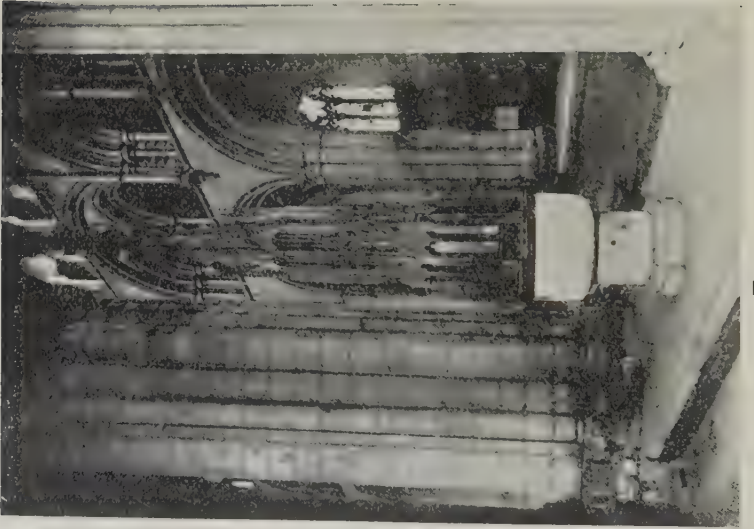
FIFTH BAY OF THE NORTH AISLE OF NAVE.

(107). NORTH DOOR. The door is a good 15th century one. It has been considerably repaired, but still has the old handle and studwork. In the eastern half is a wicket door, which is in general use. The door has evidently at some time been used as a target, and is riddled with small shot.

(108). NORTH DOORWAY. This doorway is a sumptuous example of transitional or late Norman work. It is of four receding orders, occupying the thickness of the wall. There is a small hood-mould. (1) The outer order is the reticulated ornament; (2) the second consists of the diamond frette, together with two rows of chevron. This chevron-work forms a series of lozenges on a moulding at the angle, all the spaces being occupied by leaves; (3) the third order consists of a double row of chevron-work turned outwards, which are on a roll, the inner row having leaves inside the chevrons; (4) the inner order consists of a diamond frette pattern—beading, roses and leaves being in evidence. The inner order rests on double shafts single detached shafts supporting the other three orders. The capitals are all foliated, with the abaci square.



North Porch.



Font.



Counter Seal of Abbat Richard.

(109). NORTH PORCH. Over this doorway, and protecting it, is a splendid transitional Porch. The outer arch is round and bears a hood-mould, which is continued in both directions as a string-course. East and west of the outer arch is a smaller pointed arch. Over these are niches with trefoil heads; and above the main and side arches is an arcading of nine pointed arches along the entire front. The front is embattled, at the corners pinnacles having been erected at a subsequent date. The Porch is vaulted and on both sides is an arcade of three pointed arches. These are supported shafts having foliated capitals. The arcade is continued on the exterior of the porch. There are four grotesque heads forming the terminals of the vaulting ribs.

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(110). DARK CHAMBER. Over the Porch is a chamber of the same size. It is entered from a door in the Triforium, but its purpose is unknown. It has not, and never has had, any windows. When in 1911 the accumulation of the rubbish of many years was removed, a slab was found on the floor at the east end of the room, evidently the base of an altar that formerly existed. This chamber is sometimes spoken of by old residents as the "Ammunition Room," and probably the powder of the old Rifle Corps was stored here. They used to have their Nave drills, when the built-up Choir was the only part of the Abbey used for worship, and doubtless it would be they who riddled the door with small shot in their spare moments.

FOURTH BAY OF THE NORTH AISLE OF NAVE.

(111). THE WINDOW in this bay, like those in the first, second, third and sixth bays of this Aisle, is a 14th century insertion, having three lights and three quatrefoils above. At the head of the window, when the light is good, the outline of the transitional lancet, which it replaced, can be seen. The glass is plain white, except that in the top quatrefoil is a fragment of old, coloured glass. On one portion a small, golden wheatsheaf is to be seen, possibly reminiscent of the wheatsheaf *or*, which the ancestor of the Duke of Westminster had to use on his shield, after the great Heraldic Controversy of 1386—1391 (see Chapter vi).

THIRD BAY OF THE NORTH AISLE OF NAVE.

(112). WINDOW. The window in this bay has a good piece of ancient, coloured glass in the top quatrefoil. The monkey in one part of it should be noticed. Round the head of the window is a clear indication of the old transitional lancet.

(113). BENCH TABLE. The bench in stone against the wall should be noticed. It extends from the west end of the wall, but in this bay it stops.

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(114). STRING-COURSE. Where the stone bench-table ends, the doubly chamfered and doubly-quirked string-course begins, a little higher up. The wall to which this string-course belongs was built at the same time as the Central Tower, Transepts and South Walls, the string being seen throughout these Norman portions.

(115). DAWNEY MEMORIAL. Beneath the window is a memorial tablet to Faith Dawney, who died July 22nd, 1630. The epitaph is in Latin :—

“Hic jacet sepulta Ffaith Dawney, filia Johannis Dawney generosi neptis Thomæ Dawney militis, quæ obiit xxij of (sic) Julii, 1630. Nomine dicta fides fuerat cognomine Dawnie salva fide est cœlo liquit eamque fides.”

Ffaith Dawney, daughter of “John Dawney, gentleman,” was baptized in the Abbey, October 16th, 1628. (*Abbey Register*).

(116). PALIMPSEST TOMBSTONES. When paper was scarce, sometimes the original writing was erased as much as it could be, and the parchment was written upon a second time. Such a document was called a palimpsest, and the term has been applied to tombstones which have done duty on more than one occasion. On the floor of this bay is one of the finest examples of such a palimpsest stone. This one was made originally to commemorate the death of Roger Burwod, and Agnes, his wife, who died in 1464. This is told on the well-preserved marginal inscription. But the stone was again used to commemorate the death of James Burmingham, who died 5th April, 1696. It will be noticed that the later epitaph is rapidly disappearing, whilst the one more than two centuries older is wonderfully preserved. There are scores of these palimpsest stones in the Abbey! In this bay, nearer to the wall and further east, is one to the memory of “John de Pontefract of this monastery monk.” He evidently belonged to the 15th century. But later on Mary Pickering was buried in the same grave in 1723, the record being made on the tombstone. This was strange enough, but what

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is stranger is the fact recorded lower down : that a third series of burials were made in this grave, the last being that of Mary Aslabie, who was buried May 29th, 1790.

SECOND BAY OF THE NORTH AISLE OF NAVE.

(117). MORE BARGAINS IN TOMBSTONES. Adjoining the stone described in the last paragraph is a palimpsest stone with four inscriptions ! The first is 15th century, the second 1684, the third 1719, the last 1725. This has proved a very cheap tombstone ! The "canny Yorkshireman" loves a bargain ! There is one near the S.W. door that has done duty on six different occasions. When some wag visitor suggested that the stone in this second bay had been of service to a "canny Scot," another wondered if the descendants of Abraham had been cheaply accommodated near the South-west door !

(118). WINDOW. In the top quatrefoil of this window is a small fragment of old, coloured glass, and another at the head of the middle light. At the apex of this middle light is the head of some animal, and at the bend on each side is a jester.

(119). MAURICE PARKIN MEMORIAL. Beneath the window is a memorial to the Rev. Maurice Parkin, who was Vicar of the Abbey at the time of the Fire of 1906 and the Restoration of 1907 and 1909. He resigned the living, through ill-health, in 1910, and died Feb. 7th, 1912. The Tablet is of Abbey bell-metal and the frame is made out of Abbey oak saved at the Fire. The inscription is :—

"To the Glory of God and in memory of Maurice Parkin, Priest, during whose Vicariate this Abbey Church was restored after the Fire of 1906, and re-dedicated by the Archbishop of York, October 19th, 1909 ; born March 15th, 1857 ; at rest February 7th, 1912, this Tablet is dedicated by his Parishioners and friends. Rest eternal grant him, O Lord, and let perpetual light shine upon him."



The North Transept.

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FIRST BAY OF THE NORTH AISLE OF NAVE.

(120). WINDOW. Here, again, in the upper quatrefoil, is a bit of old, coloured glass. At the terminals of the outer arch of the stonework are curious heads. That on the east side is well-preserved, the other is not quite so well defined.

(121). AISLE ARCH. The arch leading into the North Transept was formerly a Norman one, like that in the corresponding place of the South Aisle. This, according to the paper of Mr. Micklethwaite (Y.A.J., 1878), was evidently built up in Norman times, and the eastern end of this Aisle was called the Norman Lady Chapel. The present arch was erected in the 15th century. It was subsequently built up, and later on was opened out again. The capitals and other mouldings have suffered considerably during the alterations. We now pass through the Arch into the

XVII. NORTH TRANSEPT.

Here we see some of the earliest work in the Abbey. The Transept has undergone various alterations at different periods, but it still contains some precious portions of very early Norman work.

(122). ROBERT ANBY, BELL DONOR. On the west wall of the Transept is a stone recording the fact that Robert Anby, a Selby draper, gave to the Abbey a Peal of Bells in 1614. The inscription is curious and not easy to decipher :—

“Robt' Anby pannicularius vir honest' atque d..
repub. hujus oppidi optime meritus in honore[m] dei et
ornamentu[m] hujus eccl[es]iæ S. Germani de Selby, hoc
Classicu[m] Tintinabularu[m] deo.... patriæ et patriæ
deo ex meris suis expensis dicavit et in perpetuum
consecravit. Anno Dni 1614.”

“Robert Anby, draper, an honest man and (one who) has earned the best from the men of this town, for the honour of God and the ornamentation of this Church of St. Germanus of Selby, has

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dedicated and for ever consecrated this Peal of Bells to God and his country absolutely at his own expense. A.D. 1614."

The previous year, Nov. 7th, 1613, Anby had had a son baptized at the Abbey, being called by the same name as his father :—

"Robertt the sonne of Roberte Anby was baptised the vij day of November. Ano pred" (*i.e.*, 1613).—*Abbey Registers*.

Was this Peal given to the Abbey in honour of the event ?

(123). HARPER MEMORIALS. The window in the west wall of the Transept is the only purely Norman one left in the Abbey. It has no ornamentation, but is deeply splayed. The glass was inserted in memory of Harriette Sarah Harper, in 1887, by Canon Harper, her husband, and by their son : "Conjux conjugii Filius Matri." Beneath the window is a Brass erected by the parishioners in memory of Canon Harper, who died 19th August, 1895, having been Vicar of Selby from 1850 up to his resignation in 1888. The subject of the window is the Resurrection, with the figures of St. Mary and St. John.

(124). ST. GERMANUS WINDOW. This window at the north end of the North Transept is a 15th century one. It was formerly filled with mediæval glass, for which in 1631 a sum of £12,000 was offered in order that it might be taken to the Continent. But the offer was refused, and then, alas ! during the Commonwealth the glass was destroyed, a small portion only being left, which is now the bottom fragment of the middle light of the sixth window in the North Choir-Aisle. From that time to 1914 the window had plain, white glass in, but in 1914 the present glass was inserted by Miss Standering in honour of her parents. It is a Germanus Window, the only one of its kind. It contains 46 scenes from the life and legend of the saint, to whom, with Our Lord and St. Mary, the Abbey was dedicated. Beneath the window is a marble tablet erected by Miss Standering in memory of various members of the family.



Kindly lent by Messrs. Bellerby & Son, Selby
St. Germanus Window.

THE PRESENT

The dedicatory inscription is found at the foot of the last light of the window :—

“ To the Glory of God and in memory of William and Mary Standerling this window was dedicated by Mary Standerling, their daughter, January, 1914.”

To describe the window in detail is impossible in a volume like this. It would demand a volume of its own. Indeed, a small handbook was printed, giving a detailed account of the window, at the time of its dedication. The edition, however, was soon disposed of and it is now out of print. A copy of its table of contents, giving the subjects of the window, is to be found in the glass case at the S.W. corner of the Transept.

(125). JOHN MORLEY TABLET. Beneath the Germanus window and to the west of the Standerling marble, is a small tablet erected to the memory of John Morley, killed in the War, on 20th August, 1917. He was a bellringer of the Abbey, and the tablet was erected by his fellow-ringers.

(126). MASONIC TABLET. On the East wall of the Transept is a metal tablet recording the work done by the Yorkshire Freemasons for the Abbey :—

“ North Transept. After the disastrous Fire of 1906 the cost of restoring this Transept was defrayed by the Freemasons of Yorkshire.”

Under the Tablet is a small brass, on which is the record :—

“ The above Tablet was unveiled by Mark Scott, Esq., J.P., P.M., P.P.G.W., N. & E. Yorks.”

(127). TRANSEPT CLERESTORY. The parapet below the Clerestory windows should be noticed, and the passage behind. On the east side the passage is blocked up. Formerly it led to the Clerestory of the Choir; that at the north end would lead to a passage across the Great Window of the Transept, and so to the

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Clerestory on the west side of the Transept. On this side the passage is open, and it is along this path that one goes to the Tower Chamber, where the bells now are, and to the Ringing Chamber below.

(128). THE BELLS. The Abbey rejoices in the possession of a splendid Peal of Bells, 10 in number. At the Fire they suffered greatly and had to be re-cast. They are in the Bell Chamber, which is the top story of the Central Tower. The Ringing Chamber is the story below and is roomy and well-kept, records of ringing feats decorating the walls. The first and tenth bells are new; the other eight are the old ones re-cast. The following is the weight of the various bells :—

		CWTS.	QRS.	LBS.		NOTE.
1	..	5	2	10	..	F sharp.
2	..	6	0	7	..	E
3	..	6	0	15	..	D
4	..	6	1	15	..	C sharp.
5	..	7	1	3	..	B
6	..	8	0	21	..	A
7	..	11	0	21	..	G
8	..	13	1	7	..	F sharp.
9	..	18	0	11	..	E
10 (tenor)		25	2	20	..	D



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(129). CHIMES. There is a set of Chimes—the “Westminster Chimes.” These ring at the quarters, the hour being struck on the Tenor Bell.

(130). CARILLON. Beside the Chimes there is a Carillon, which plays a hymn-tune every three hours, beginning at 6-0 a.m. At midnight and at 3-0 a.m. it does not play. The carillon was the gift of Miss Standerling. It provides for the seven days of the week, the tune changing automatically each day. The chimes, the clock and the carillon are all worked by machinery, the mechanism having to be seen to each night. The following is the list of tunes played by the carillon :—

HYMN.	TUNE.	MEANING.
SUNDAY—		
“ We love the place ”	<i>Quam dilecta</i>	A call to Worship.
MONDAY—		
“ Blest are the pure in heart ”	<i>Franconia</i>	A call to Purity.
TUESDAY—		
“ Thy way, not mine ”	<i>Ibstone</i>	A call to Submission.
WEDNESDAY—		
“ Praise the Lord, ye heavens ”	<i>Sicilian Mariners</i>	A call to Praise.
THURSDAY—		
“ Through the night ”	<i>St. Oswald</i>	A call to Pilgrimage.
FRIDAY—		
“ God moves in a mysterious ”	<i>London New</i>	A call to Trust.
SATURDAY—		
“ O help us Lord ”	<i>Bedford</i>	A call to Prayer.

We have now seen the Choir, with its aisles, Lathom Chapel, “ Lady Chapel ” and Sacristy, and also the North and South Aisles of the Nave, together with the North Porch ; and in addition we have examined the new South Transept and the old North Transept. There remains to be seen what by many would be regarded as the principal part of the Church :—

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XVIII. THE NAVE.

Before entering upon the various details of this portion of the Church, the reader is advised to stand under the Central Tower, with his eyes turned westwards, for in so doing he will obtain an excellent general view of the Nave. He will see that on each side it consists of three storeys: the Nave Arcade, the Triforium and the Clerestory. On the pillars and walls he will observe large vaulting shafts on both sides, some of them beginning on the floor, some resting on corbels built in the walls, but all reaching to the top of the building. These were originally intended to support a heavy, stone vault. He will also notice a general kind of regularity in the piers: the first is composite, the next circular, the next composite and then circular, this alternation going to the west end, with certain modifications. It is evident that each vault was intended to cover two bays. But for some reason, doubtless the insecurity of the foundations, the stone-vaulted roof was abandoned and one of timber was substituted, the present one being of the perpendicular (or horizontal) period, large bosses being seen at the intersections. All the main arches, and the large arches of the Triforium, are circular, some being Norman and some Transitional, the Clerestory on both sides being entirely Early English. This general view being grasped, we are now in a better position for considering the various details.

TOWER PIERS.

(131). NORTH SIDE. The large, flat, wall space will be noticed, on which, in the upper part, is a curious corbel-table. There are three corbels of grotesque heads. If the light is good, the visitor will be struck with the middle one. It bears a striking resemblance to the ex-Kaiser of Germany, including the wonderful moustache! The capitals on the west side of this pier are remarkably beautiful. They furnish exquisite examples of network moulding. "Laicis" is the French word for network. Can it be that this was a "rebus" on the name of the builder—Hugh de Laci, the second Abbot?

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The Lacy-knot is well-known. These capitals bear a great resemblance to the knot. At the bottom of the second capital, on the Aisle side, is a curious neck-mould. It looks like the cable-moulding : it is really a platted one.

(132). SOUTH-WEST TOWER PIER. Here, too, is the large, plain wall-space, with a corbel-table above, as on the opposite pier. The middle corbel is an Egyptian-looking face ; to the east are two figures, evidently intended to represent the Madonna and Child ; to the west a sheep with a human head. Above the Table is the Tower Arch, resting on two shafts and a projecting wall-space. The Tower Arch has the chevron moulding both on the east and west sides. A fragment of the chevron-work round the South Tower Arch still remains. A capital on the west side of this pier has a curious moulding. It is not chevron, though it is something similar.

FIRST BAY OF THE NAVE.

(133). NORTH SIDE. The arches of this bay tell a sad tale. They show the sinking towards the east, which was caused by bad foundations, and which resulted in 1690 in the fall of the Tower. The base of the Tower pier is about a foot-and-a-half lower than that of the second pier, and the arches in the Main Arcade, the Triforium and Clerestory are all distorted. The chevron moulding in the Great Arch and Triforium is very rich. The Clerestory is Early English. It had formerly three arches on the inside of the passage. The middle one is now built up, though on the outside it is open and glazed. The Triforium has one large main arch, and a single arch beneath. There were formerly two sub-arches, but they were built up, and a central one was substituted. The change was doubtless made to give a sort of buttressing to the Tower. Fragments of the double arcade are to be seen.

(134). SOUTH SIDE. This first bay on the south side differs from all the others. There is no decoration of the main arch. It is

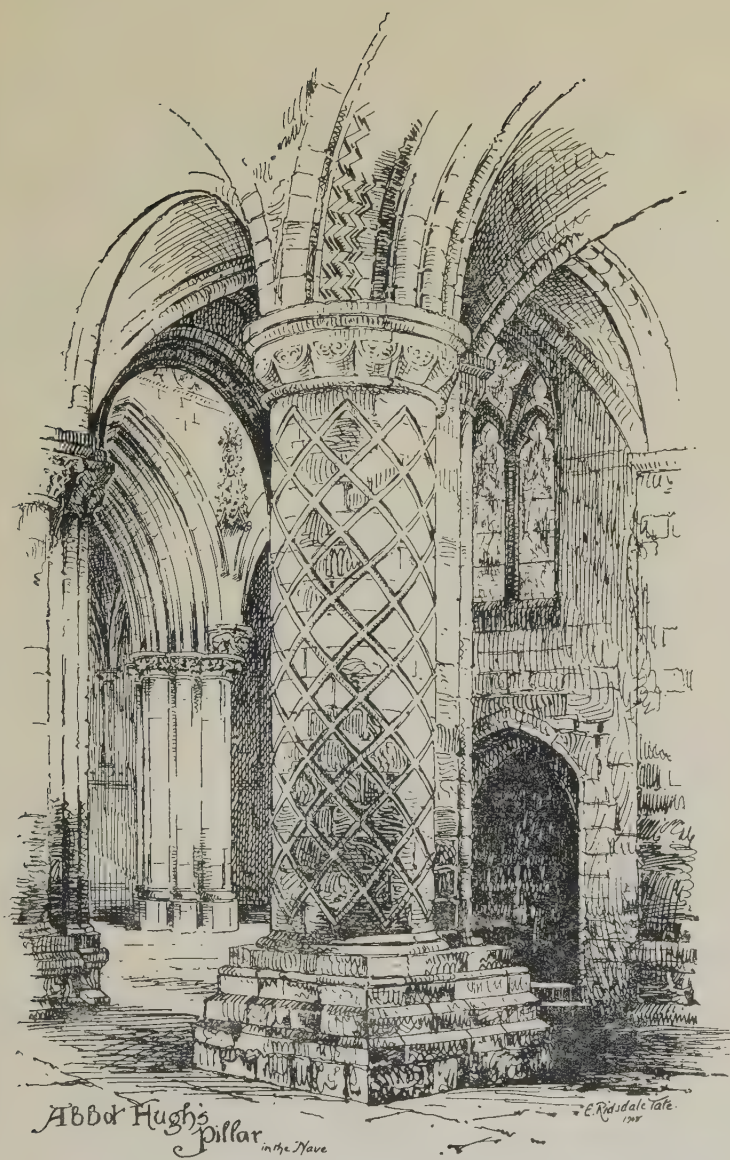
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evidently a little earlier than the other Norman arches. The same settlement is noticed in this bay as in that of the bay opposite. The Central Tower pier has sunk and the arches are distorted, though not quite as much as on the north side. The Triforium arch has the chevron-moulding. The Clerestory has an arcade of two, like all the other bays on the south side, but in this first bay they are both blind, though originally they were open, as is seen distinctly on the outside. Support for the Tower evidently suggested that they should be built up. As on the opposite side, the Triforium arcade has only one sub-arch, instead of the original two, evidences of the existence of which can be distinctly seen on the east side of the sub-arch. This arch of the first bay is said to be the only one that was built by Abbot Hugh. At the same time would be erected the round pillar to the west, which to this day is spoken of as

(135). ABBOT HUGH'S PILLAR. It differs from all the others, and reminds us of the similar ones at Durham, Waltham Abbey, Lindisfarne and the Crypt at York. Round the pier are two series of spirals, crossing each other and forming a series of lozenges. At the top is a cushioned capital, the abacus being circular. It will be noticed that four-and-a-half of the cushions have been ornamented and the others left plain. Probably this decoration was done after the stones had been placed *in situ*.

SECOND BAY OF THE NAVE.

(136). NORTH SIDE. It would be difficult to find a more beautiful example of pure Norman work than there is in this bay. The circular pier is noteworthy, with its massive base and cushion capital. The sumptuous chevron-work of the Main Arch and Triforium stage is very striking, and beautiful also is the division of the Triforium by the Central Shaft into the two sub-arches. The Shaft, which is a drum, has a fine base and capital, and the same is true of the nook-shafts. The Clerestory is Early English,



THE PRESENT

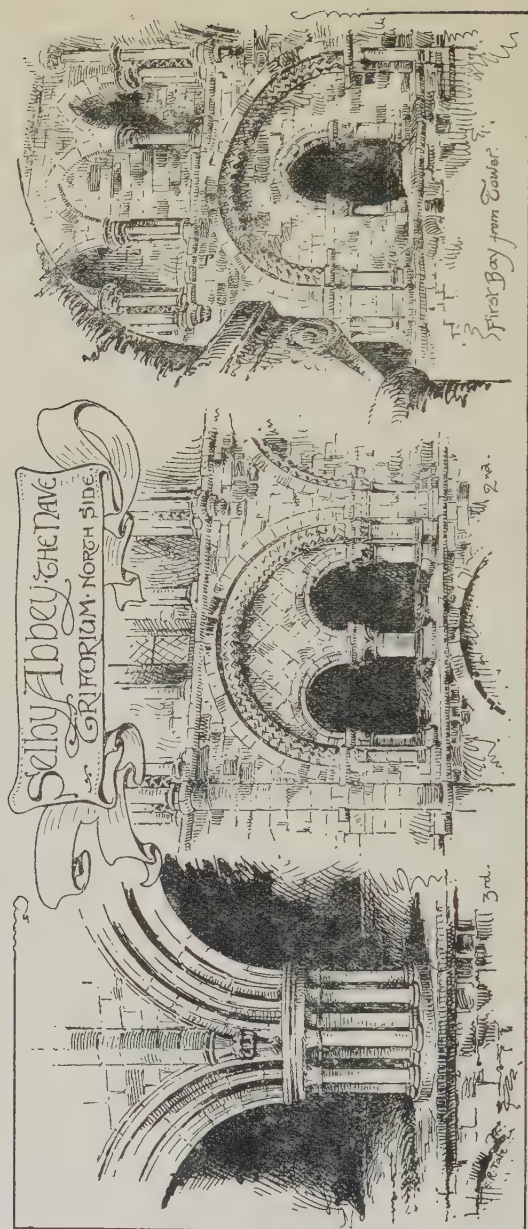
with three pointed arches, the middle one glazed, and there is the dog-tooth ornament in the angles. The stones in the Tympanum of the Triforium are built diamond-fashion.

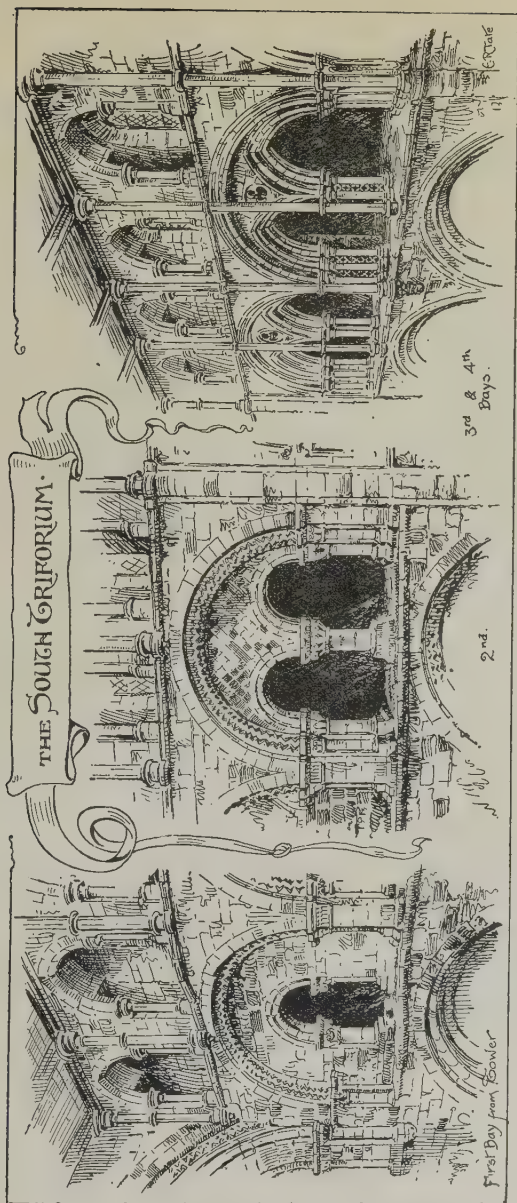
(137). SOUTH SIDE. This bay would be erected at the same time as the one opposite. It is a replica of that bay, except that the Clerestory has two open arches, both of them being clear and glazed.

THIRD BAY OF THE NAVE.

(138). NORTH SIDE. The main arch of this bay is of three orders, the two innermost having the chevron moulding. The outer order is similar to that of the rest of the arches on the north side westward. The Triforium arcade is also of three orders, with transitional mouldings. The Clerestory is similar to that of the second bay, and all the other bays to the west. The pier west of this arcade is circular, but though the base is practically the same as that between the first and second bays, the capital is different, hollow mouldings taking the place of the cushions. Above this round pillar is an interesting cluster of shafts in the Triforium. There is a big, drum-like shaft in the middle, and around it is a double series of smaller circular shafts, eight in each series. This clustered column has figured in many books on Architecture, and is said to be unique. The vaulting shaft above the cluster is also interesting.

(139). SOUTH SIDE. The composite pier in this bay is one of the most fascinating in the Abbey. The Norman decorations of the bases have been already noticed. The vaulting-shaft is interesting: the half-round goes up to the string below the Clerestory, and the abaci of the capitals are continued as a band round the shaft. To the west of this shaft the string-course between the main arcade and the Triforium is continued right to the west wall. To the east the string is some inches lower, and the moulding quite different. The pier at the other (the west) side of this third bay is circular,



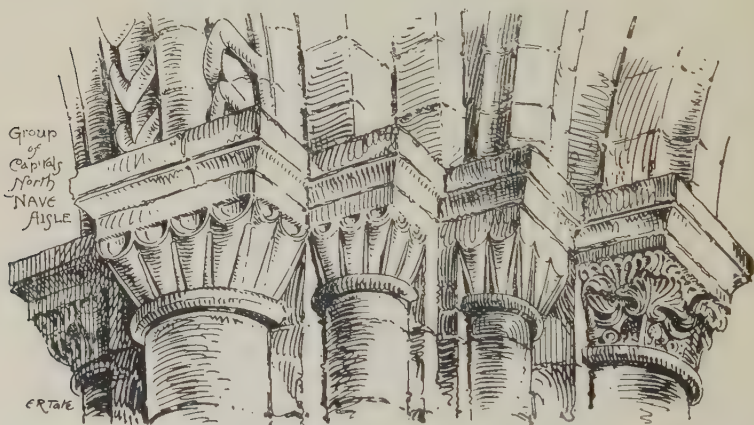


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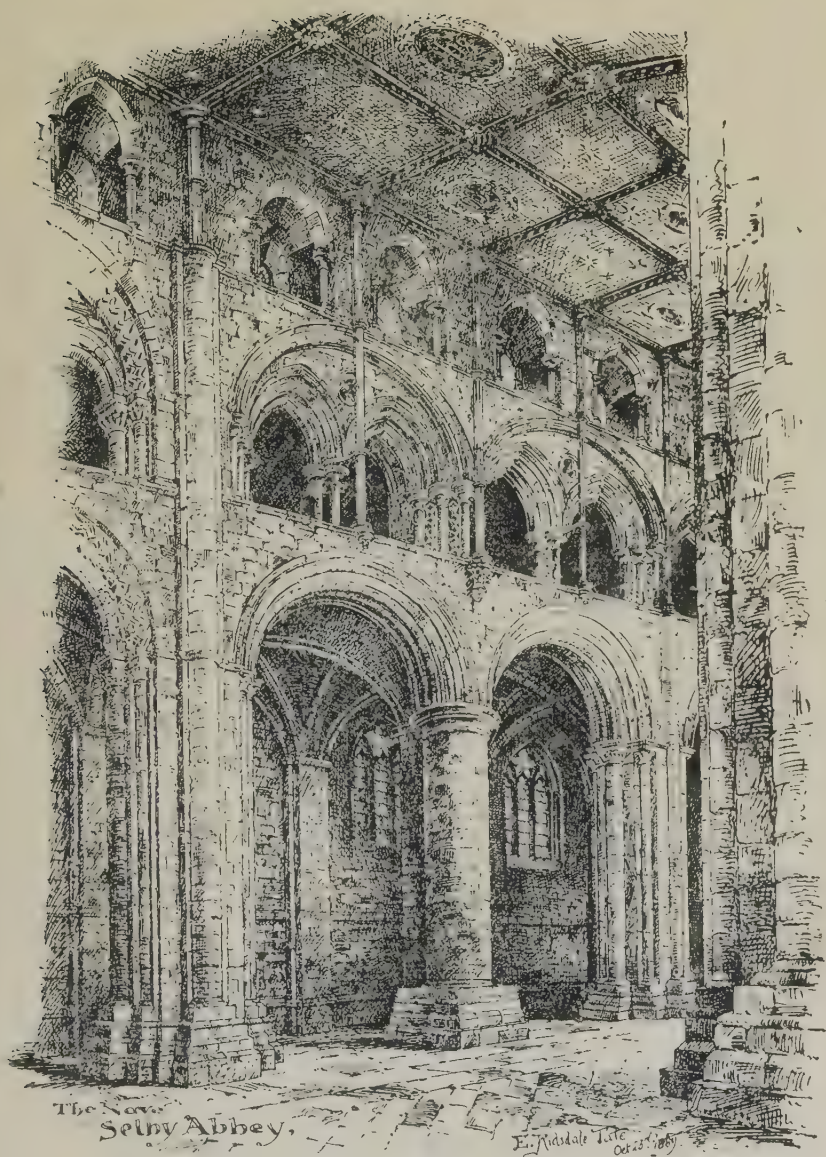
and it will be noticed that there is no concave moulding on the base. The vaulting-shaft above is curious, bearing a grotesque head in front. If the pier here is pure Norman, the arches at all events, with their hollow mouldings, must be transitional.

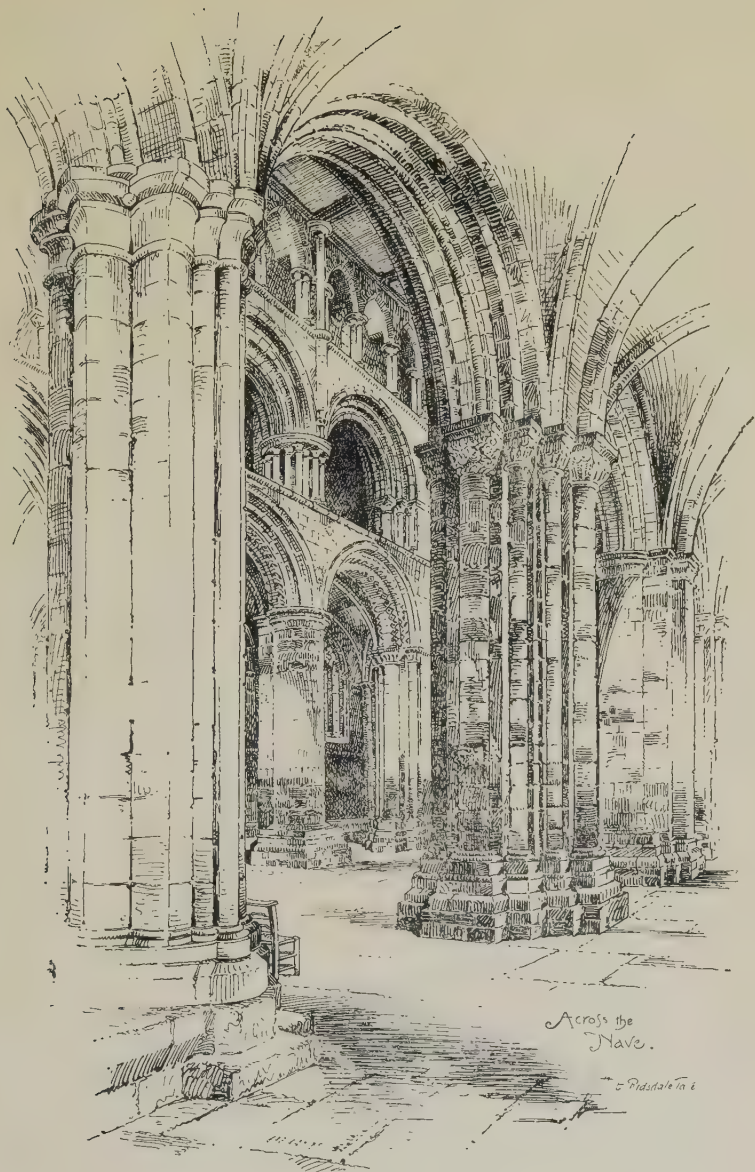
FOURTH BAY OF THE NAVE.

(140). NORTH SIDE. This bay is an interesting mixture. The piers and bases are Norman; the two outer orders of the arch are transitional. The inner order is a peculiar development of the chevron. It is a series of triangular decorations enveloping a roll. The apices all lean in the same direction, with one exception. The same deviation is seen on the Aisle side of the Arcade. The Triforium is similar to that of the third bay, though the middle order differs slightly.



(141). SOUTH SIDE. The west pier of this bay bears a large, half-round vaulting-shaft, which supports a smaller one above. It is one of a beautiful series on this side of the Nave. The capitals of the pier should be noticed, and the cable moulding on the west





Across the
Nave.

to Pictorial in 6

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side. Also on the west side of this pier is a curious bracket, with a mutilated head in front. This would be placed here in the 15th century, and doubtless carried a small statue.

FIFTH BAY OF THE NAVE.

(142). NORTH SIDE. The vaulting-shaft of the composite pier on the east side of this bay should be compared with that of the third pier. Up to the string-course they are identical. But at the string the difference begins, where, in the form of a band, it is here pear-shaped, this character being maintained through the Triforium stage, including the higher string-course. In the Clerestory the shaft is Early English, with characteristic capitals and bases, and with the dog-tooth ornament on either side.

In this bay the Nave arcade and that of the Triforium are purely transitional, the Clerestory being Early English.

The Clustered Pier at the west side of this bay is composed of eight pear-shaped shafts, with a round at the base and also a circular capital. In the base are deep, hollow mouldings. The pier is characteristically transitional. Above it, in the Triforium, is a cluster of shafts like the one already noticed, except that here there is only one series of eight shafts round the central drum.

(143). SOUTH SIDE. The pier at the west side of this bay is similar to the one on the north side opposite. The abacus of the capital is different, however, though it may have been circular formerly. If so, it has at some time been mutilated. There are the same deep hollows in the base. The shaft on the south side of the pier is really a triple vaulting shaft, and the same thing is to be noticed on the north side of the pier opposite. The curious corbel supporting the vaulting-shaft above this pier should be noticed, and the splendid example of the dog-tooth ornament. The large trefoil in the tympanum of the Triforium arcade differs from the others: round the circular border "dog-tooth" is to be seen.

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SIXTH BAY OF THE NAVE.

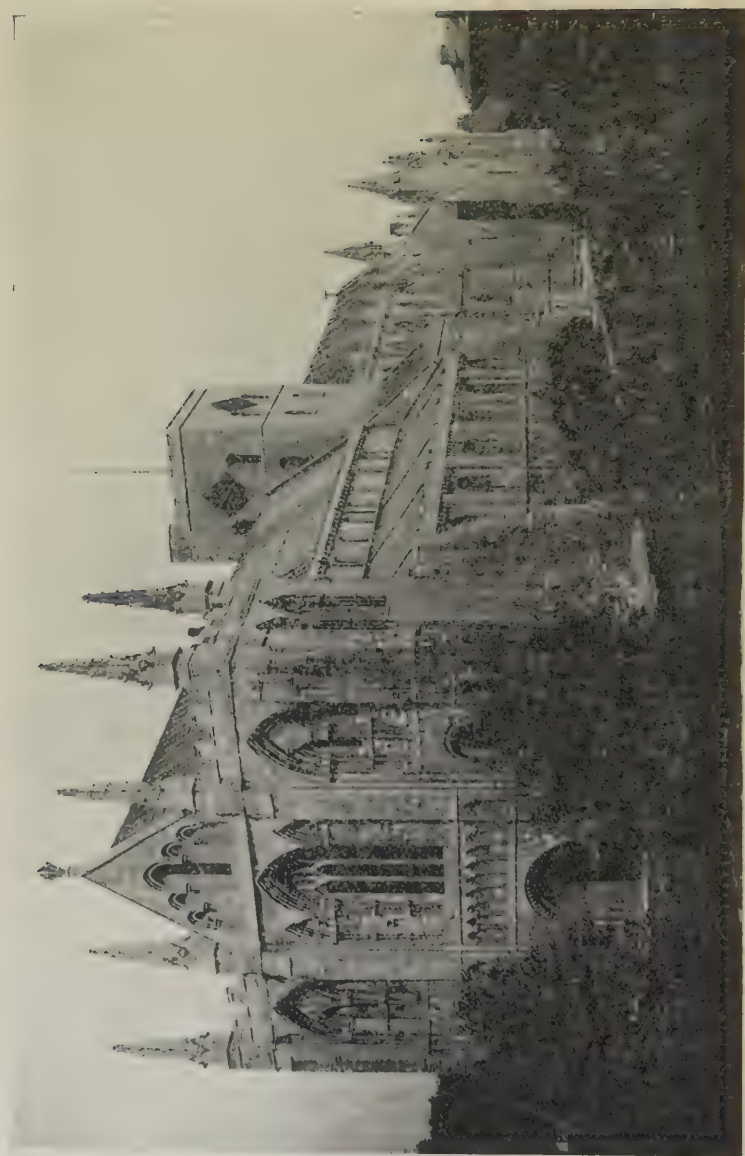
In this bay, on both sides, as in the two bays further west, is a curious and perplexing bench-table between the piers. What was its purpose is not known.

(144). NORTH SIDE. On the raised bench in this bay is the recumbent effigy of a lady, the date of which is about 1290. Perhaps it is a little later. The lady is a Hamerton. She wears a long, loose tunic, on the front of which are her family arms—Hamerton. In her right hand she holds a shield, on which are the arms of Usefleet, and in her left hand is a shield bearing the Tempest arms. Over her head is a canopy, on the dexter side being the Tempest coat and on the sinister a shield bearing only a chief. Was it the “de Fortibus” arms?

(145). SOUTH SIDE. On the raised bench on the south side is another recumbent figure. It is locally known as the “Crusader,” because of the crossing of the legs. The figure is that of a knight of about the year 1300. He is clad in chain-mail, with a coif of mail on the head, which rests on two crossed cushions. A sword hangs from his belt. He was a Hammerton and bears his shield on his left arm, on which are the Hammerton arms: “a bend between six hammers.” These two effigies were until a few years ago lying against the north wall of the Nave. They were suffering considerably and were removed to their present positions in 1916.

SEVENTH BAY OF THE NAVE.

(146). NORTH SIDE. The Font stands upon the raised bench between the piers. It is round and quite devoid of decoration. It is the old Norman Font, on a base of later date, and was probably brought from the old Chapel of St. Germanus on “Church Hill.” The canopy is a very fine example of 15th century wood-carving. It was saved at the Fire of 1906, having been taken out of the Church by some of the workers.



Selby Abbey South-West View (before 1906).

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(147). SOUTH SIDE. The main arch here, and also the Triforium and Clerestory, are the same in the chief features as those in the third, fourth, fifth and sixth bays, and similar to those of the fifth, sixth and seventh bays on the north side, except the Clerestory. In front of the centre of the Triforium arcade is a vaulting-shaft, also like those further east. It is a detached shaft, resting on a corbel and banded in the middle of the Triforium and at the top. The capital at the head of the shaft is a good one. As in all the other bays to the east the Clerestory has an arcade of two arches, and on the wall side of the Clerestory passage there are openings, both of which are glazed. It would be well at this point to notice the difference of the Clerestory on the north side, where in each bay there are three arches, the middle one only being lighted from the outer side of the passage.

THE WEST (EIGHTH) BAY OF THE NAVE.

(148). NORTH SIDE. The pier here is very massive and was so constructed because it was intended to support the North-west Tower. It bears a triple vaulting-shaft, which is continued right up to the ceiling. The main arcade is quite plain. It looks very early, but the Triforium is clearly transitional. In the Clerestory there is only one arch, which is blind.

(149). SOUTH SIDE. The main arch is of three orders, perfectly plain and substantial and differs from the arches in the bays further east. The Triforium Arcade also differs from those of the other bays. The arches are slightly pointed. There are three orders and a hood-mould with the dog-tooth ornament. The innermost order consists of two sub-arches, the tympanum above being pierced with a trefoil. In the Clerestory stage, as on the other side, there is only one arch and that is blind, the masonry next to the west wall being built solid, to give buttressing to the west wall. The vaulting-shaft between this bay and the seventh is a large, triple-shaft, the two outer ones being round, the middle larger and pear-shaped.

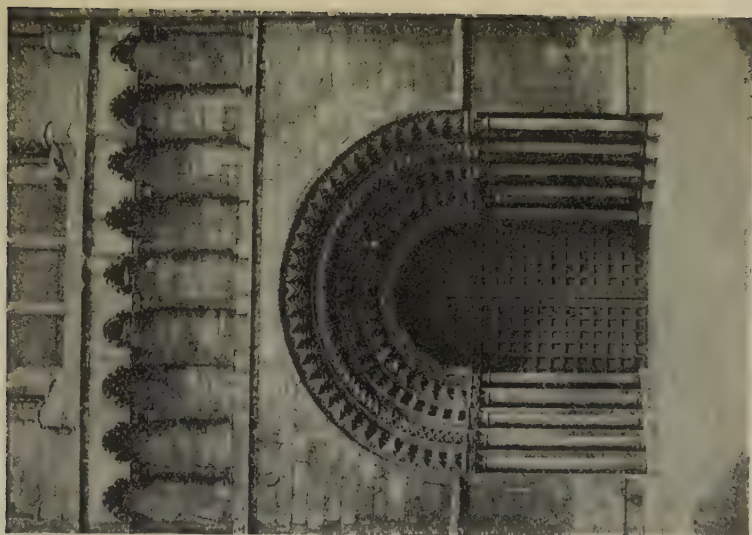
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(150). WEST DOORWAY. This is a late Norman, or Transitional creation, and there are few that surpass it in beauty. From the inside there is nothing striking about it, but it should be examined from the outside.

A better description could not well be given than that which is found in *Memorials of Old Yorkshire*, pp. 207-8, where occur the words: "By far the finest doorways of this period in Yorkshire remaining to us are the noble west and north portals of Selby Abbey." "The west doorway does not project, as in the case of most of the earlier examples, but is recessed in five orders right through the thickness of the wall. A string-course on either side is carried as a hood-mould round the arch and is in the form of a half-round, enriched with lozenges, enclosing flowers and foliage. The arch mouldings are remarkable for the depth and delicacy of their carving. On the outer order is a double course of zigzag on face and soffit, the outer chevrons enclosing leaves, pellets, etc., the points on the inner meeting on an angle, keel-shaped moulding, and forming deeply-undercut lozenges. On the next order is a small, engaged roll, and then the reticulated pattern set on a half-round moulding. On the next order is a double row of out-turned zigzag on a roll, the inner row enclosing foliage within the chevrons. On the next order is an elaborate application of the zigzag designs, forming an outer course of the diamond frette, and then of zigzag on face and soffit, set on an angle keel-shaped, and forming deeply-undercut lozenges. There is a leaf within each chevron. The inner order is enriched with a beautiful, beaded, diamond frette pattern, with roses and other ornament. To this order is a pair of shafts and single, detached shafts to the other orders, all with plain abaci and foliage on the capitals. Above the doorway is an arcade of trefoil-headed arches, with pellets in a hollow, supported on shafts and capitals similar to, and probably co-eval with, those of the portal below."



West Front.



West Doorway.

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WEST WINDOW.

(151). Formerly there were lancet windows in the west wall. In the 15th century, however, the present three-light window took their place, on each side being a lancet-shaped panel, pierced with a couple of trefoils, which are filled with modern stained glass. The three main lights had stained glass inserted in them in 1866. The window is a memorial one, erected by Mr. Robert John Parker, in memory of his father. The subject is the Crucifixion. In the middle light is Our Lord upon the Cross, the Holy Women being in the south light, and St. John, Joseph of Arimathea and the Centurion occupying the north light. Underneath the chief figures are scenes connected with the Passion: in the first light is Christ agonizing in Gethsemane; in the middle light Christ is carrying His Cross; in the third light is the Burial of Our Lord. In the tracery the four Evangelists are represented, together with St. Peter and St. Paul; and in the centre, at the head of the window, are the Parker arms: the quartered shield of Parker impaling Barcroft. At the foot is the inscription:—

“Edward Parker, of Alkincoats, co. Lancaster, Esquire, obiit 22 May, 1865, and Ellen, his wife, obiit 10 July, 1866; their son, Robert John Parker, erects this window to their memory, 1866.”

There are two crests above the shield: dexter—a stag trippant proper; sinister—an arm erect gules, cuffed argent, puffed or, holding in the hand, proper, an attire of a stag of the last. The motto on a scroll is: *Nec Fluctu Nec Flatu Movetur*.

(152). CURIOUS SYMBOLISM. When the west end has been examined, it is well to stand under the west window and look eastwards. From this point an excellent view of the whole Church will be obtained, and one is enabled to realise its great length. The Church is *cruciform*, but it will be noticed that the Choir is not in an exact straight line with the Nave: it inclines somewhat

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to the right—to the south. Many theories have been advanced to explain this, architectural and ecclesiastical theories. Some have even thought it came about as the result of errors in measurement. But the popular theory is that the inclination was made deliberately and that it was intended to symbolize the lean of Our Lord's Head upon the Cross:—

“ As Christ upon the Cross
His Head inclined,
And to His Father's hands
His parting Soul resign'd.”

The Reader has now seen the entire Church inside. There is much to be seen of interest outside. Before leaving the Church he is advised to pass along the South Aisle of the Nave in the direction of the South Transept, and pause when he reaches the easternmost bay. Arrived there he should look across the Nave and see once more the sad havoc that was wrought through insecure foundations and want of attention. He should then pass on and for a moment stand under the Central Tower. Looking east, he will now the better realise the beauty of the Choir, and turning west he will the more readily appreciate the grandeur of the Nave. Let him once again glance at the North Transept, with its fine window and its old Norman work, carrying his mind back for eight-and-a-half centuries, and then let him view the new South Transept, which will enable him to realise the fact that Englishmen can still build and adorn.

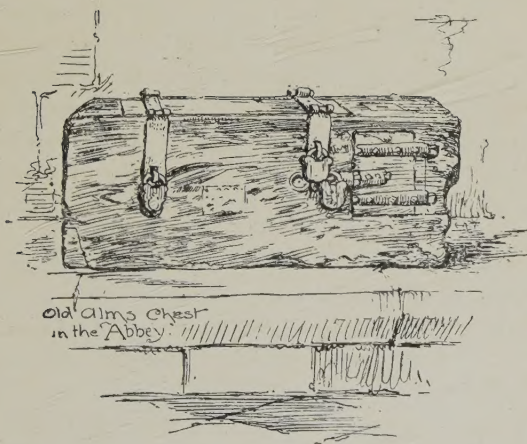
The Abbey Church is a magnificent pile, spared to us in spite of change and chance, and now the only complete Benedictine Church in Yorkshire that has come down to us from the ancient days. It is larger than 20 of our English Cathedrals, and as beautiful as any. And it has to be kept up and handed on to those who shall follow us. Visitors who go round the Abbey are under the impression that such a beautiful and well-kept Church points to a well-endowed Building. This is not so. We have to depend almost entirely upon voluntary offerings, for there is practically no

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endowment (only about £56 per annum) for the maintenance of the fabric. We ought to have at least £500 a year to do the necessary work. Let a grateful visitor, who has been able to view all parts of the Church without fee or hindrance, remember, as he leaves the Sacred Building, the meaning of the Alms-chest that he passes on his way to the door. The Chest is a curious one, centuries old, and made from the trunk of an old oak-tree.

THANK YOU !

Pax vobiscum.



Fund for the maintenance of the Abbey.



KV-420-159